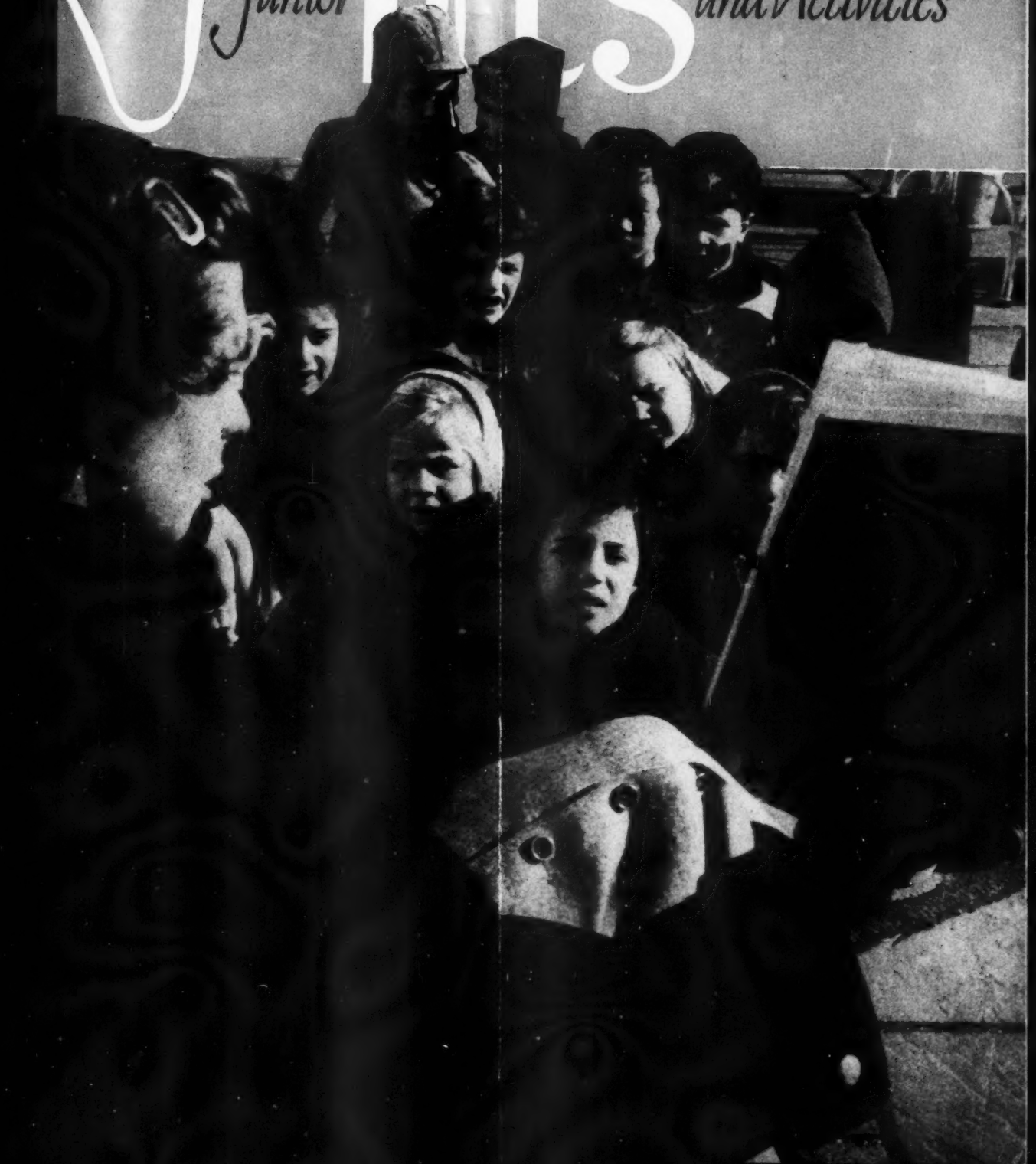


OCTOBER 1930 50c

Arts

Junior and Activities



CLAYOLA® Molds Youth as Youth Molds CLAYOLA

Modeling as an art, a diversion and a tool of education is valued alike by artists, teachers, psychologists and therapists. Clayola is particularly favored as a modeling material because of its permanent plasticity and indestructibility. It never pulls apart, never becomes rancid, is harmless, waterproof, stainless, and comes in 9 mellow colors, in 1 lb. and 5 lb. packages.



BINNEY & SMITH CO., NEW YORK 17, N. Y.

from the Editor's Desk

SCULPTURE is one of mankind's oldest arts. Yet many people of today think of it as a difficult and costly art, requiring complicated tools, and materials such as bronze and marble.

Everywhere in the world, from the earliest times, people have developed art forms, using the materials known to their society. In the world of today, the material for sculpture is no farther away than the kitchen. And the tools can easily be filched from the manicure box and from that magnetic rack near the sink. All that is needed for soap sculpture is a cake of soap, a paring knife, and an orangewood stick.

To the child, soap is a "friendly" medium. It is something which he has handled many times and perhaps has even attempted to carve into a rough form with his finger nail. Soap is handy, inexpensive, and ready for immediate use. You can even get premiums with some of the soap wrappers!

The origins and the originator of soap sculpture are unknown, but we do know that this activity is now in its twenty-fifth year as an important art and educational movement. From its earliest beginnings the activity was developed under the guidance of a national committee composed of many distinguished figures in the art and educational world.

The National Soap Sculpture Committee makes available various aids to teachers who wish to include soap sculpture among their art activities.

A ten-minute 16-millimeter film, "Sculpturing Is Fun," shows the simple steps in soap carving, as three children of different ages discover in their different ways some of the joys of becoming sculptors. This film may be obtained from the Committee without charge.

Now available through the Timely Teacher's Aids department of this magazine is the "Soap Sculpture Manual," a twenty-three page illustrated booklet explaining techniques and procedures.

In addition, the Soap Sculpture Committee arranges

an annual competition, with awards in three age classifications. Though these competitions are entered by only a small percentage of the hundreds of thousands of people, young and old, who try their hand at the art, the contests serve to uncover new talent and provide incentives to those who enjoy and respond to the stimulus of such competitions. See the picture of prize winning work below.

Traveling exhibits of approximately one hundred small sculptures in white soap, selected from the thousands of carvings entered in the annual competition, are made available to schools, libraries, and other community centers without charge either for use or transportation.

Schools have used soap sculpture to good advantage in social studies, physical sciences, history, botany, zoology, nature study, etc. Children use soap to make replicas of museum pieces of miniature museums, for ship models and other model-making activities, for duplication of historic ornament, and — probably most important of all — as a means of expressing themselves through creative activity. The ease with which first carvings are created gives confidence. And the delight at having accomplished something frequently spurs the beginner to attempt other forms and to explore other materials.

During this month of October with its traditional Halloween activities, would it be possible to turn the thoughts of our younger generation in the direction of sculpturing with soap instead of decorating windows with it?



Talking shop

Juvenile Jury Art Contest

The picture on this page is that of nine-year-old Rennie Wicks, Jr., one of the five top national winners in the art contest conducted on the Mutual network by the Juvenile Jury Sunday radio program. Rennie Wicks, a fourth-grade student in Beverly Hills, California, carries out a real art tradition in his family. The illustrations of Wicks senior appear regularly for stories in *Colliers*, *Esquire*, and *This Week*, as well as in Sunkist ads and billboard advertisements for "The Outlaw" movie. Rennie's great-uncle, Edwin A. Hoadley, is dean of art at Massachusetts School of Art, in Boston.

Craftwork with Salt and Starch

Ornamental cakes, plaques, and various attractive and permanent holiday decorations may be economically and easily created from a salt-

and-starch dough. Clara Crosley, who has perfected the formula for this medium, has written a 4-page illustrated booklet explaining how to make the dough, color it, and form it into the desired shapes. The booklet, priced at \$1.00, may be ordered from Mrs. Clara Crosley, 3202 Avenue K, Fort Madison, Iowa.

What's New

Now available is a combination of easel paint set and blackboard. By simply removing the sketching pad you have a large-size blackboard completely equipped with chalks and eraser. These sets are manufactured by the Art Kit Co., 64 Ocean Avenue, Lynbrook, New York.

Pewter and brass flat and pre-formed circles as well as rectangular pieces have recently been added to the complete line of craft metals handled by Metal Goods Corporation. Aluminum and copper circles as well as aluminum, copper, and stainless steel rectangles are also stocked by this company. Address is St. Louis 15, Missouri.

Artist Color Company, division of the Palmer Paint Company, 21650 Wyoming Avenue, Detroit, Michigan, has announced the recent addition of four new figurine painting sets to their line. These sets contain everything the beginner or most advanced hobbyist needs to produce figurines that duplicate the texture and color of real china without the usual kiln baking or firing. The sets range in price from 95c to \$5.95.

(Continued on page 25)



The Magazine of Arts and Crafts Projects and Make and Do Activities

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Junior Arts & Activities

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**EDUCATIONAL
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OF
AMERICA**

JUNIOR ARTS AND ACTIVITIES

Junior Arts *and Activities*

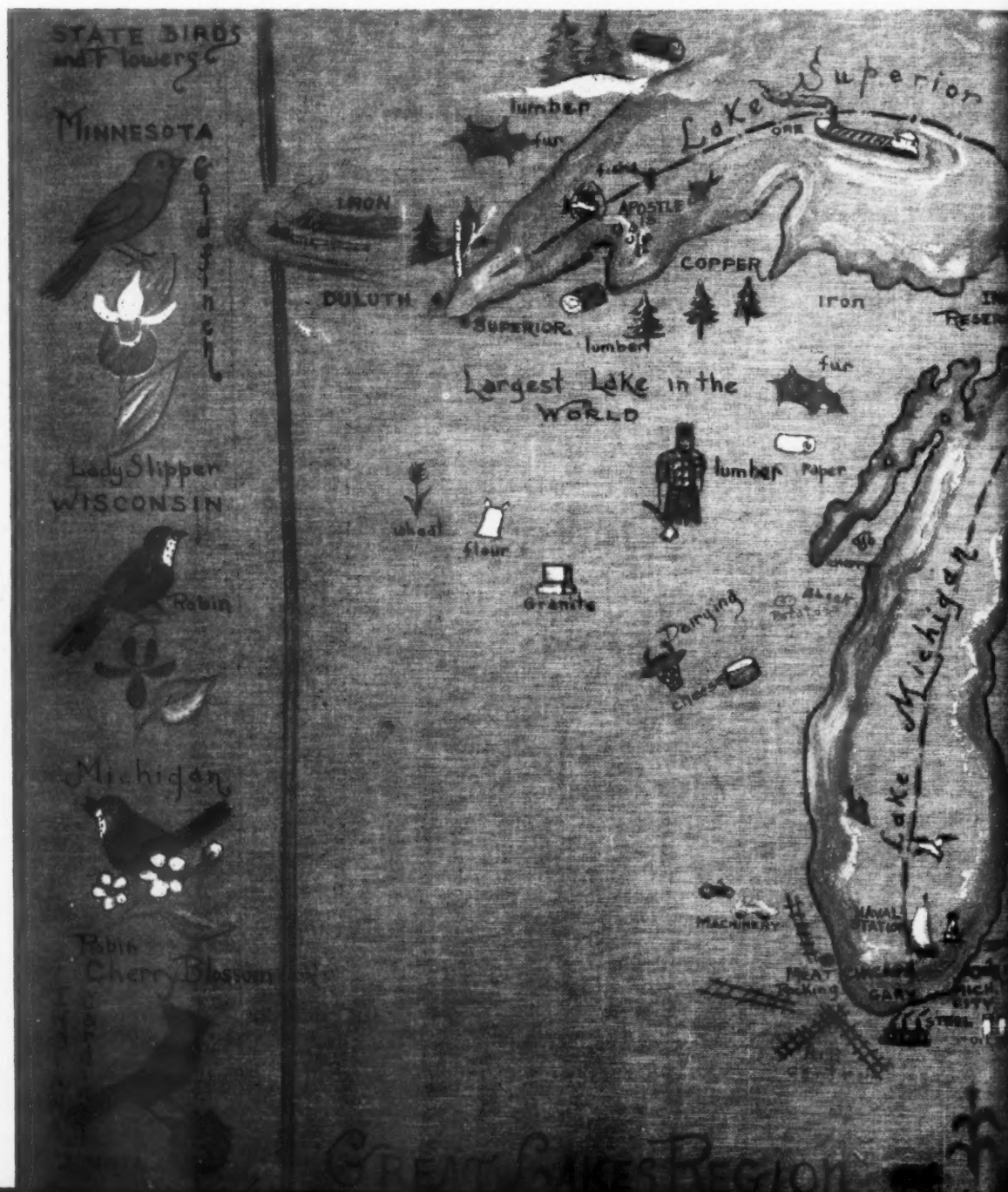
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Linking our environment with geography

By Roberta Wigton

THE school bus had taken the children to Monkey Island at Michigan City. They were enthusiastic about all that they had seen: the Coast Guard, lighthouses, boats of various types, seagulls, etc. Each had made a sketch of what had impressed him most.

Then, while we were studying the North Central States, the Michigan City Chamber of Commerce issued an invitation for us to visit their various industries so that we could see what



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makes the wheels go 'round and learn more about how some of our parents make a living.

They saw where some of our most modern farm machinery is manufactured. (Each day they were accustomed to seeing these machines in use, as many Purdue University experimental farms are in this area.) They saw Pullman cars being made.

When they went through the stores, they were told to note the many uses of art in the business world: adver-

tising posters, designs on draperies, dress goods, ties, sox, gloves, towels, fashion sheets, window displays, linoleum, oilcloth, etc.

In addition, one of the teachers had been reading to the class a book called *Paddle to the Sea*, by Holling, in which an Indian sent a toy canoe down the Great Lakes.

As a result of all these combined experiences, the children wanted to work out colored pictures of their impressions. It took us several weeks.

We selected a piece of oilcloth with a sand-colored back to represent the sandy beaches of the Great Lakes, choosing black and sky blue for outlines. The effect was decorative as well as impressive. Oilcloth is an excellent surface for art-work. It doesn't tear, will roll without cracking, and takes crayon, ink, water color, and oil equally well. A felt-tipped Nil pen is used for broad outline. This keeps outlines uniform, and it is easier to

(Continued on page 13)



Let's have a Halloween party

Games, hats and
table decorations
are discussed
in this article
by Helen Wolfe.

YES, let's have a Halloween party! Halloween and fun go hand-in-hand. The fun starts with the making of the decorations, using a witch's head as a table centerpiece.

Material

Newspaper
Library paste
Tempera paint
Black crepe paper
String
Gummed paper
Two sheets of black construction paper

The Centerpiece

STEP I

Place a tight wad of newspaper of the size you wish the witch's head to be (ours was as big as a basketball) in the center of two thicknesses of newspaper. Draw the newspaper up around the wad and tie it firmly with string. This forms the

neck. Now trim off the corners of the gathered-up newspaper and spread it out flat against the string so that the ball won't roll.

STEP II

Out of newspaper, wad a long pointed nose. Fasten this to the big ball halfway down with gummed paper. Make a pointed chin in the same way and fasten it to the ball with the gummed paper. The eyes can be added balls or just painted on.

Form the lips by folding two 5-inch strips of the gummed paper down the center, sticking them on in a ridge to form a droopy mouth. Let the mouth be open and in it paste several large protruding teeth made from folded pieces of white paper.

STEP III

Over the face section of the big ball, paste small pieces of torn newspaper (2 inches by 1½ inches), liberally covered with paste. Be sure that all parts of the face are covered



in this way—eyes, nose, chin, etc. When the paste dries the head will be hard. Let it get thoroughly dry before you paint it.

STEP IV

When the head is dry paint the face with tempera paints. We painted ours a blue-green with big, staring white balls for eyes.

STEP V

Cut a strip of black crepe paper about 15 inches wide and 2 yards long. Gather it up in your hands about 5 inches from the edge. This will form a double ruffle. Tie it around the neck so that the smaller ruffle extends up around the face and the larger ruffle flattens out on the table, covering the newspaper section that the head rests on. Stretch the edges of the ruffles to make them full.

STEP VI

For the hair, cut half-inch strips of black crepe paper and stretch it so that it looks like raffia. Wrap these strips around the back of a chair to form a skein 2 feet long. Use about ten strips, or enough to cover the back and sides of the head. Tie the skein at one end with string. Cut the other end free.

Put plenty of paste on the top, sides, and back of the head. Place the skein on the head letting the tied end form a part. Let the strips fall on either side. Press lightly against the paste so that most of them remain loose, like shaggy hair.

STEP VII

Your witch's head is now complete except for her pointed hat. This can



be made as follows: cut an 11 inch circle from black construction paper. This is the brim. For the pointed crown, cut a quarter of a circle whose radius is 11 inches. Use one straight edge as a pasting flap and curve the other straight edge around to form a cone. Place the cone in the center of the brim circle, and draw around the base of the cone with pencil. Slash this inner circle every inch from the center to the pencil line. Turn these slashes up for pasting flaps. Paste the cone into position on the brim of the hat.

Halloween Party Hats

No party seems complete without hats. Here are three styles which are worn down on the forehead and which are held on with elastic thread. They are not expensive.

STYLE I

We like this one best. Make a cone from orange construction paper by cutting a quarter of a circle whose radius is 9 inches. Cut a strip of black crepe paper 4 inches by 30 inches. Slash it every half inch so that it is like fringe. With needle and thread gather this strip so that it measures 9 inches, and fasten.

Cut a second black crepe strip 2 inches by 24 inches, gather it down the center till it measures 12 inches, and fasten. Twist this double ruffle around the gathering thread so that it swirls.

Up 2 inches from the round edge of the quarter circle (which is still flat) put a half-inch band of paste.

Lay the swirled ruffle along this and press lightly. This will give the effect of a ruff like that on a clown's suit.

Down one of the straight sides of the quarter circle, paste the fringed ruffle. Curve this edge around to meet the other straight edge so that a cone is formed. Paste into position. We pinned ours at the bottom, middle, and top till the paste set.

Fasten the elastic thread to each side. Wear the hat to one side on the forehead.

STYLE II

This is a conical witch hat made of black construction paper like the large one, using a radius of 6 inches only for the quarter circle. Use a 5-inch one for the brim.

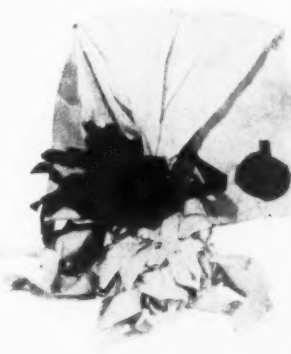
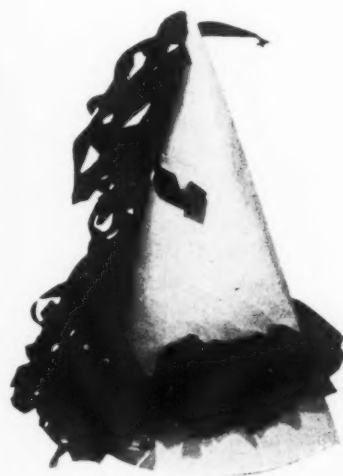
From the tip, paste a tassel of half-inch orange crepe paper streamers about 8 inches long. Here and there on these, paste small black cats, moons, witches, pumpkins.

Fasten the elastic thread to the sides of the crown and wear as Style I.

STYLE III

Cut a strip of orange crepe paper 12 inches by 14 inches. Paste a strip of white construction paper 2 inches by 12 inches to form a ring. Put paste on the outside and inside and lay the 12-inch edge of crepe paper around this 2 inches down from the edge so that these 2 inches can be tucked into the inside of the white ring. This covers the white ring inside and out. Close the straight edge of the crepe paper with paste. Fringe the free end of the orange paper up about 6 inches and curl the fringe by scraping the blade of the scissors along each strip. Tie at the base of the fringe to form a tassel. Make a

(Continued on page 45)



Mr. Pumpkin

A correlated reading and art activity

by Margaret Aaron, Strattanville, Pa.

EARLY in October, let one of your pupils bring a huge pumpkin to school. Select other children to bring two medium-sized onions, a long potato, a red pepper, and some corn silk. Explain to the children that they are going to

help make Mr. Pumpkin.

You will need a sharp knife, six nails, and a hammer. Now you are ready for the usual art period.

Let the children remove the outer skin from the onion and paint the root section black (using ink), for

Mr. Pumpkin's eyes. Cut holes in the pumpkin deep enough so that one half of the onion will bulge out like an eye. Have the children fasten each one in place with a nail. Let the pupils sketch in Mr. Pumpkin's mouth and teeth with a pencil. Then you should cut out the mouth.

Tell the children to fasten the red pepper into place as a nose with a nail; then split the potato to make the ears. Have a child fasten them into place with nails. From colored paper, they can design a hat and a bow tie for Mr. Pumpkin. The children can use any color they desire.

Place Mr. Pumpkin on a box in the corner of the room. Then the pupils can make his hair and eyebrows from the corn silk.

Many happy faces will beam up at him as the children see him standing in his corner.

Now the teacher may say, "Let us write a story about Mr. Pumpkin. Please suggest a sentence."

When the story is completed, place it on tag board for permanent use. Then hectograph the story so that each child may put it in a booklet.

Let each child draw Mr. Pumpkin for the cover of his booklet. Place a word list in the back of the book for home use. In our class each child took his book home when he had learned to read the story.

We used Mr. Pumpkin to motivate songs, poems, vocabulary drill, and counting. As Halloween approached, Mr. Pumpkin formed the central theme for building lessons around cats, witches, owls, etc.

When October ended, Mr. Pumpkin became too old, and we were all sorry to see the janitor carry him off at last.



A United Nations frieze

An appropriate activity for United Nations Day.

By Grace Evelyn Mills

LET us make a frieze of children from many lands for our classroom. We can make just the head and shoulders, helped by whatever pictures we can find of the national dress of the country we have chosen. Times have changed, of course, since many Dutch people dressed like the energetic lady on the can of cleaning powder, or like the boy who adorns one kind of house-paint container. We must bear in mind that probably those traditional clothes we associate with boys or girls of another land are probably only worn on ceremonial occasions—holidays and fancy-dress times.

What about those faces? Why not use our own? Where did your family originate? If you are not sure, find out at home; and remember, a few Americans in that United Nations frieze are quite in order. You may be quite definitely Italian or Greek or French or Spanish or Norwegian in your facial characteristics; if that is the case, let's find pictures representing the type you are.

Now, about our drawings: choose a nice big sheet of drawing paper. Let us start by drawing an oval. (If two sides won't behave alike, try folding a sheet and cutting out an oval pattern.) The younger you are, the

rounder your face is, and the shorter from eyes to chin. If you don't think that's so, study the baby's face. He's all forehead. He's all circles. As folks grow, their faces tend to lengthen as the rest of them does—though not so noticeably at first—and teeth build up the lower face. Is your face round and chubby still, or long, or halfway between?

Let us not be stingy with that oval. If our face is to be half or a quarter life-size, it will be easier to do a good piece of work.

The eyes are about halfway down on that oval you have drawn. Tops
(Continued on page 42)



A papier-mâché mask

During the Halloween season your pupils will be in the mood to make masks — gorgeous or grotesque. By Bob Spence

HERE is how to design and make your own masks for parties, games, etc. It is simply made with easy-to-get materials.

Required to make the mask are two pounds of modeling clay, liquid glue, paste, a flat wooden board, show card paint, brush, newspapers, and white shellac.

The modeling clay is packed in bricks, usually one pound in weight, and can be purchased at any ten-cent store or any art supply store. It does not harden and can be used again and again for years. It is harmless and usually odorless.

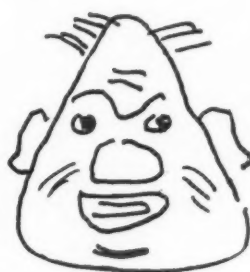
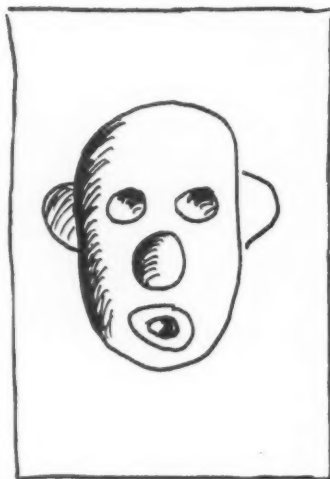
Using about a pound and a half of the clay, spread small pieces with your thumb to form an oval shape on the board about the size of an average person's face.

Using the thumbs, dig holes for the eyes, then add lumps for the nose and ears. Roll a strip of clay between the palms of your hands and bend to shape a "doughnut" mouth. Do not remove the clay images from the board.

To make the papier-mâché, tear a sheet of newspaper into small pieces. Tear, do not cut. Soak overnight in hot water. The next day, squeeze the paper between your fingers until it is almost dry. Then add enough paste to make a dough-like mass.

Put several layers of the papier-mâché over the mask. The first layer should be made of printed newspaper, the second of comic section, third layer printed newspaper, etc. Be sure in making the papier-mâché you tear the paper strips and do not cut them.

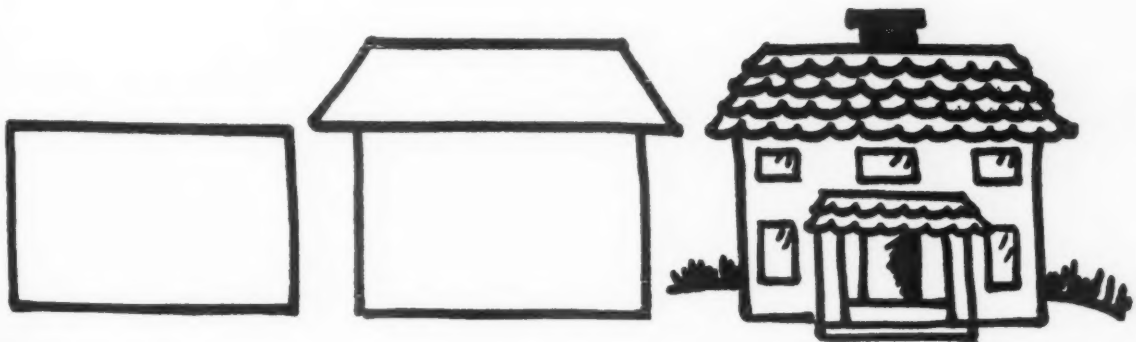
Allow the mask to dry overnight. Then remove the clay from the back



of the mask. Paint the entire mask with one color of show card paint, then add decorations in other colors. When dry, apply a coat of shellac. Hair can be made by tying scraps of wool together near one end. Spread the other end, and glue to the mask. Eyebrows and mustaches can be made from dyed cotton.

Houses

This is the eleventh in a series
of step-by-step drawings by Dawn E. Schneider.



Base-line first, then roof-lines straight.
Tops of doors and windows mate.
Add a porch or pillars tall.
Keep side-walls straight or your
house will fall.

Inner tube block prints

"No matter how battered the inner tube, it still may be put to good use for making prints,"

says Agnes Choate Wonson.

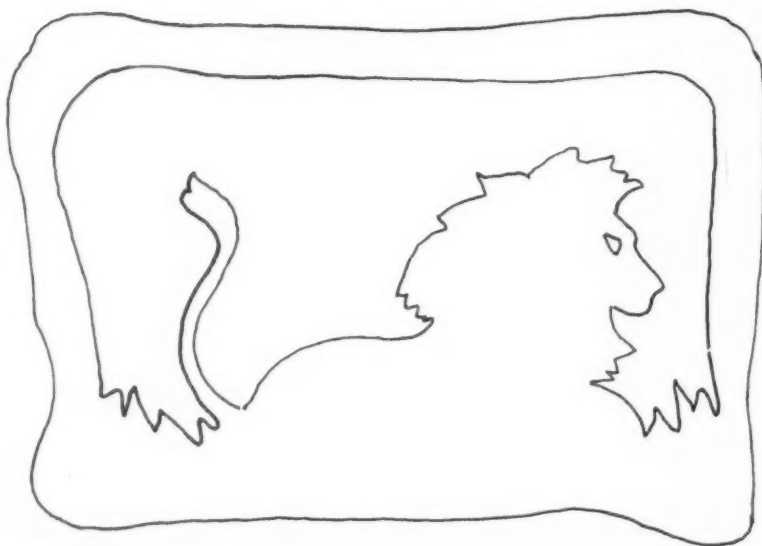
BLOCK printing with scraps of old inner tubes is proving a great joy to the "junior high-ers." No matter how torn or soiled old tubes may seem to be, scraps may always be salvaged which can be cleaned with gasoline, then soap and water. Be sure to use the *inside* of the tube, which is slightly rough, and therefore takes water color or tempera better.

You will note that in the accompanying prints the animals are reversed.

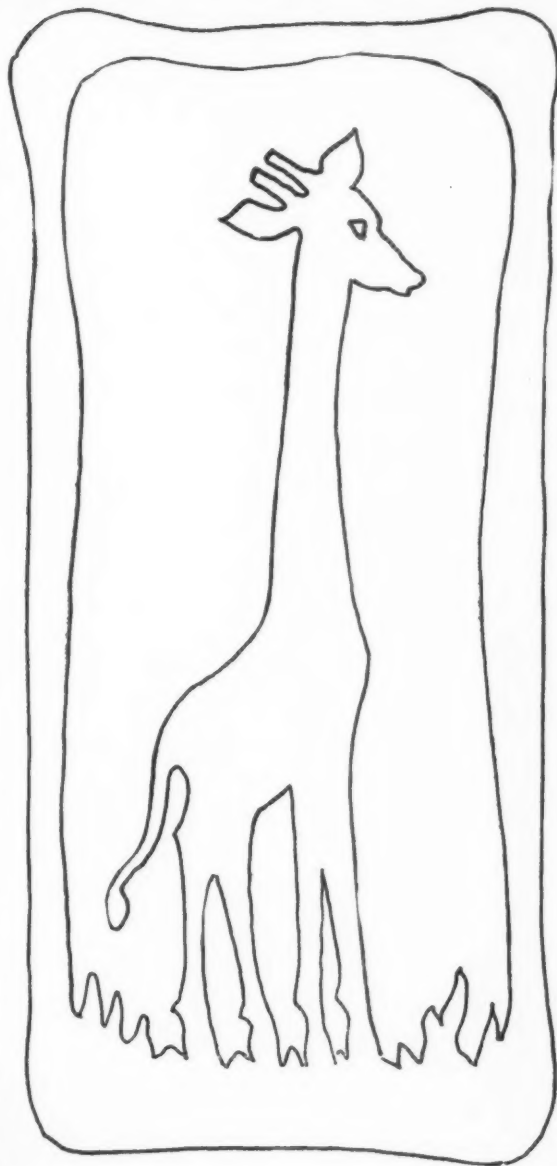
First, trace with carbon paper the two wild-animal outlines. Second, cut away the background with a razor or sharp-pointed scissors. This leaves both lion and giraffe in silhouette. With a good glue or cement fasten the cut rubber pattern on heavy corrugated or three-ply board. Our classes have printed good results using both.

Have construction paper, paper toweling, or newsprint handy for printing. Paint the raised inner-tube pattern quickly and thickly with water color, tempera, or printer's ink. Immediately stamp or print it on the receiving paper. If you have too much paint, your print will blur; if too little, there will be "holes" all over your print. Practice will help you determine the right amount of paint to use. Even the best block-printers sometimes have to touch up their prints, so do not be discouraged!

In studying the tropical countries in social studies, these block-printed animals will make fine motifs for covers or illustrations. Any other wild animals may be cut in outline, surrounded with a border, traced, and cut from scraps of old inner tubes.



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Geography and environment

(Continued from page 5)

use than lettering pens.

The children were permitted to trace the map, since a poorly drawn map would give a distorted notion of geography.

The pictures were drawn by different pupils. All contributed something. Some printed better than they drew, and so they concentrated on printing.

The oilcloth was spread out on a long table. Even during recess and

noon hours the children worked on the map, discussed it, or at least admired their accomplishments. Everyone learned something during the process.

In making our cartoon maps, we set down a few rules to follow:

1. A limit of three colors brings out the design better and simplifies the color scheme. Black and white, of course, were not counted. We chose blue and sand-color, with a splash of red.

2. Variations in width of the lines—broad black, narrower blue, and

strips of silver—made the pattern more interesting and decorative.

3. Printing should all be in the same style and should read in the same direction.

4. Consideration should be given to distribution of color, light vs. dark. Be careful not to let two similar colors be adjacent.

As we did not want to crowd our map, we found, when we were finished, that there was a little space left on each side. We hated to trim it. One child suggested that we utilize this space by adding the state flowers and birds. So that is what we did.

Fuzzy wuzzy posters

Children will delight in the use of this material. By Arleva DeLany

MANY of the children had read illustrated "Fuzzy Wuzzy" story books and had often expressed the wish that they could make pictures of the soft material. Since the felt-embossed material is expensive for use in a large class, we decided to buy small sheets of different colors and make one classroom picture for different seasons rather than individual artwork.

First we made a fall poster showing squirrels gathering nuts. We used the "Fuzzy Wuzzy" only for the squirrels. The rest of the poster was construction paper.

In October we made a large Halloween poster showing a black "Fuzzy Wuzzy" cat and a whitish-grey owl in a tree. Only the cat and the owl were made of the felt-embossed paper and the remaining poster scene was from different colored pieces of construction paper.

By now the pupils were so enthusiastic they knew November had to be represented in their new-found art material. They chose a fall scene of brown "Fuzzy Wuzzy" cattails with grey construction paper geese flying in the sky. (If a class wants one realistic project that is made from this

material, make cattails out of this material by rolling a piece of the material in the shape of a cattail, and add a stem and green leaves. A dozen of these in a vase make a lasting winter decoration.)

In December the Santa Claus was very real with a red suit of "Fuzzy Wuzzy" trimmed in white cotton, or a red construction paper suit trimmed in the soft white material.

A winter scene is pretty with white felt-embossed paper glued on a picture of house tops covered with snow, or branches of trees heavily laden with "snow."

Black "Fuzzy Wuzzy" cat. Owl from white "Fuzzy Wuzzy" with yellow eyes. Brown "Fuzzy Wuzzy" squirrel.



In February, Valentine hearts from the soft red paper were made to take home to mothers.

Easter brought excitement, for there were both soft, fuzzy bunnies and chicks to be made from this material.

Other uses for this material are:

1. A health poster showing peaches: Use white "Fuzzy Wuzzy" paper. Color it peach color and cut out the shape of peaches.

2. Eskimo scene: This material makes good "fur" on the Eskimo suits. Patterns cut in the shape of bears can be made from black and white paper.

3. A farm picture: the red comb of a chicken.

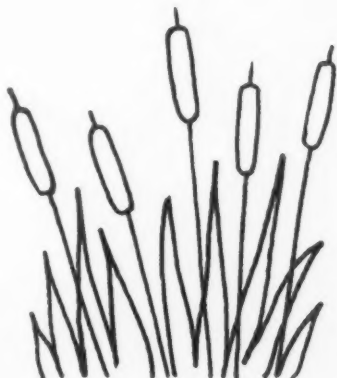
4. Circus: a grey elephant.

5. A butterfly: Use "Fuzzy Wuzzy" yellow paper and add bright spots.

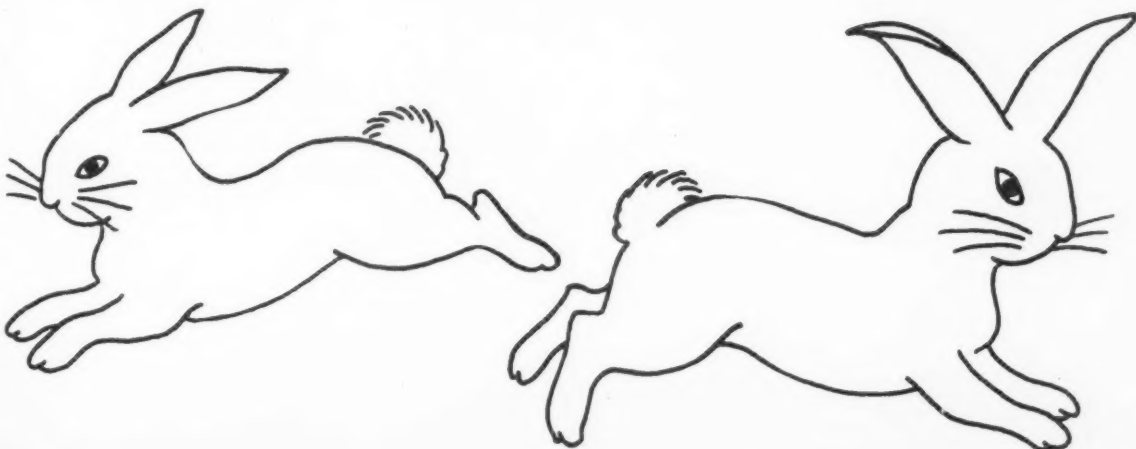
Goose made of gray construction paper. Cattails made of brown "Fuzzy Wuzzy."



Red "Fuzzy Wuzzy" heart pasted on a doily.



"Fuzzy Wuzzy" red suit, trimmed with white cotton. The suit can be made of red construction paper, trimmed with white "Fuzzy Wuzzy."



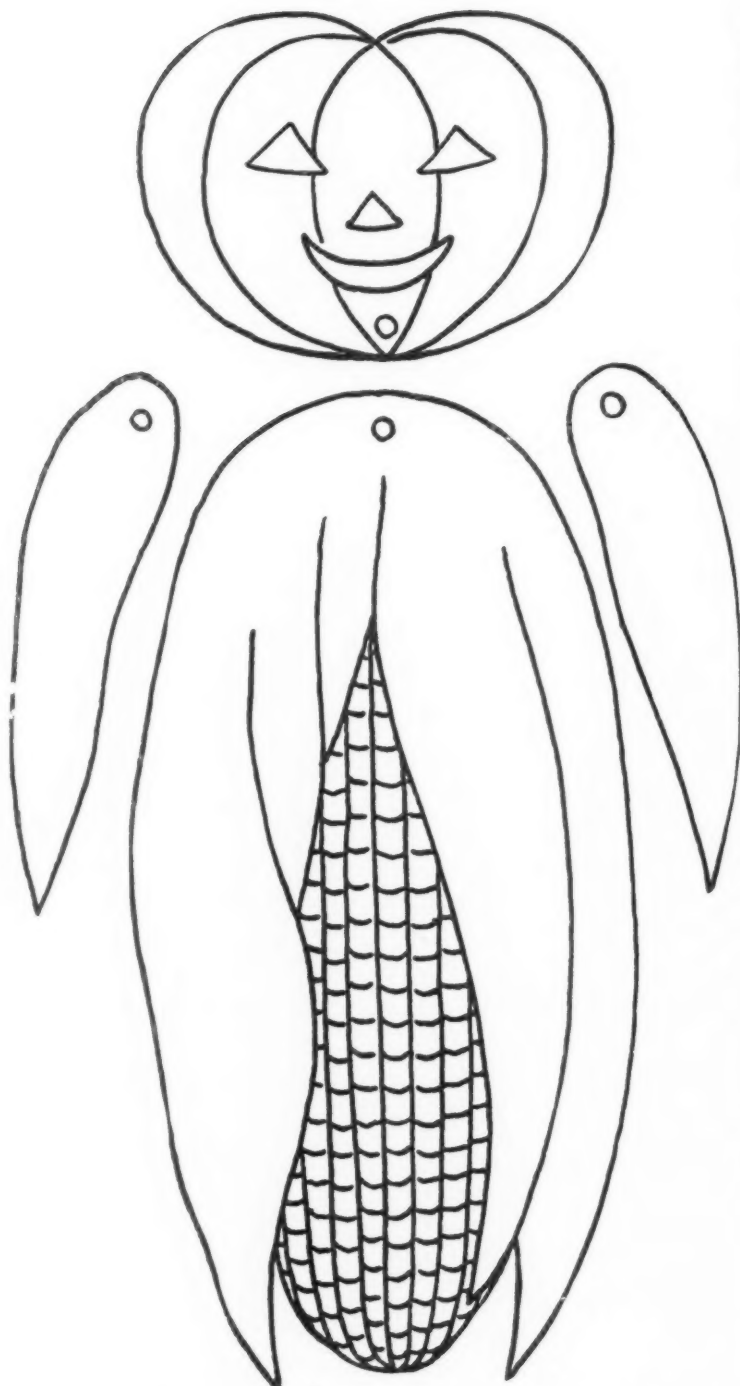
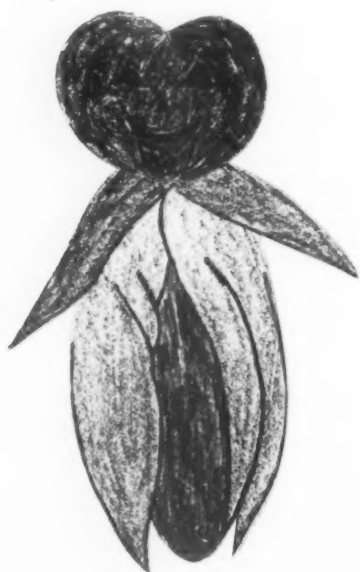
Corny Jack

Primary pupils will
have fun
with this project by
Vera E. Shively.

THIS is Corny Jack, the Halloween Man. The pattern is here for you, just trace it on white paper. Color his "husky" arms and body a yellowish brown. You can do this by using yellow first, then going over it lightly with brown.

Make his corn kernels bright yellow. Shade with orange. Color Jack bright orange and his eyes, nose, and mouth red to show the light shining out.

Cut out all the parts carefully. With a paper punch make the holes shown by the circles and fasten all together with one round-headed brass paper fastener. He can wave his arms and move his head.



Above: Corny Jack after he has been trimmed and before he has been painted or colored with crayons. The four little circles (head, arms, and body) indicate where he is fastened together. Use a brass paper rivet.

Left: Corny has been given his colors and is waving his arms.

Book Club Selections

For boys and girls 6, 7, and 8 years of age:

THE TAMING OF THE GIANTS. By Patricia Gordon. *The Viking Press.*

For boys and girls 9, 10, and 11 years of age:

THE BOUNCES OF CYNTHIANN. By Evelyn Sibley Lampman. *Double-day & Co.*

For older girls, 12 to 16 years of age:

TOMAS AND THE RED HEADED ANGEL. By Marion Garthwaite. *Julian Messner.*

For older boys, 12 to 16 years of age:

BOYS' LIFE ADVENTURE STORIES. Edited by Irving Crump. *Thomas Nelson & Sons.*

Books on Arts and Crafts

HOW TO MAKE FOREIGN DOLLS AND THEIR COSTUMES. By Julianne Hallen. *New York: Homecrafts.* 96 pp. \$1.98. (Distributed by Crown Publishers.)

Filling a decided void in the doll-making field, this book offers the hobbyist and craftsman the complete working knowledge necessary for making foreign dolls and dressing them in their native costumes.

Complete step-by-step illustrated instructions accompany each doll-making project, including full-size patterns for the costumes and a description of the materials to be used. The author gives brief background sketches on each doll.

The book includes instructions for dolls of the following nationalities: Swedish, Spanish, Italian, Chinese, Dutch, Swiss, Cuban, Hungarian, Arabian, Polish, Norwegian, Brazilian, Austrian, etc. In addition, there is a clown 36 inches tall, a Mexican door-stop novelty, an English tea-cozy, and a novel French doll to hold sewing supplies.

LEATHERCRAFT TECHNIQUES AND DESIGNS. By John W. Dean. *Bloomington, Illinois: McKnight & McKnight.* 256 pp. \$5.00.

107 LEATHERCRAFT DESIGNS. (A separate book to accompany the text.)

Leathercraft articles by John W. Dean have been appearing for some

time in **JUNIOR ARTS & ACTIVITIES.** Teachers will find his book a great help in the many details which cannot be repeated in the space available for such articles.

The text has five principal parts: (1) Leathers and tannages: how to choose, purchase, and use them. (2) Tools and equipment: what to buy and how to make many others. (3) Processes: moistening the leather, tooling, stamping, carving, coloring, cementing, sewing, and lacing. Thirty varieties of lacing stitches are described and illustrated. (4) Design principles: sources and development of leathercraft designs and patterns. (5) Projects: detailed descriptions and instructions for making purses, key cases, billfolds, picture frames, belts, book covers, album and magazine covers, handbags, vases, wastebaskets, and covered boxes and chests, which can be made with the designs in the accompanying design book. These designs are reproduced in miniature in the back of the text for quick reference.

107 Leathercraft Designs is a separate book, keyed to the text, which gives designs for the projects in the text. In a convenient binder fifty 11" x 16" designs are reproduced on good quality paper for tracing.

The text is provided with a good index and a complete table of contents. Drawings by the author accurately illustrate the instructions.

FUN WITH FABRICS. By Joseph Leeming. *Illustrated by Jessie Robinson.*

Philadelphia: J. B. Lippincott Company. 96 pp. \$2.50.

Here is a fabric book for boys as well as girls. It is addressed to juvenile readers, illustrated clearly and attractively, and rich in ideas for craft workers and hobbyists.

The book is divided into three sections: Fun with Fabrics, Fun with Felt, and Fabric Decorating (which includes instructions for batik and tie-dyeing).

Boys will delight in the scores of fascinating things made of cloth, canvas, and felt, such as a pup tent, a set of signal flags, a fabric surfboard, and a real ship's hammock. To gladden the feminine heart there are such articles as shoulder bags, felt lapel pins, gay belts and caps, and a crazy-quilt jacket.

Professional Literature

LIVING IN THE KINDERGARTEN. By Clarice Dechent Wills and William H. Stegeman. *With a foreword by Olga Adams.* *Chicago: Follett Publishing Company.* 374 pp. \$4.12.

Dr. Willis is assistant professor of education at San Jose State College and formerly kindergarten consultant and supervisor in the Contra Costa County Schools, California. Dr. Stegeman is professor of education at Chico State College, California, and formerly director of child welfare and guidance in the Contra Costa County Schools. In their work the authors realized the need for a
(Continued on page 48)

Book shelf

Third-graders improve their skill

By Jessie Todd

and their interest



1. Here you see Carol's lady.

2. Turn her around and she is even more charming, with her big basket and long, bobbed hair.



This was an interesting problem: to model a clay woman or girl so solid that she wouldn't break.

The teacher showed the children how to form the lumps of clay until the figure was rather tall, then they pinched it in for the neck of the woman. The arms were pulled out, the waist pinched in, and hair, baskets, muffs, hats, etc., added if the children wanted them. All the children had as much fun painting the people as they did modeling them.

3. Edith's has very charming yellow trimming on her coat, and a yellow muff to match her yellow hair.



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clay

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they
were
muffs,
all the
they



4. Shows another model more like a young child than a woman.



5. Joan is modeling a dog to go with her woman. Joan knows how to model correctly. She uses both hands.

ing on
hair.

6. The next adventure was the modeling of clowns. They were so gay in color and very silly. The children assembled them and added last-minute touches. Every color of the rainbow was represented. The faces of the clowns were white, red, green, and black. Great imagination was expressed. The clown was a good subject because his feet and trousers could be thick and solid.



VITIES

Map and chart making

This article tells
how waterproof
drawing inks
serve as the
perfect medium
for flash cards,
maps, and charts.
Reprinted by
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Higgins Ink Co.

PROBABLY no equipment used in our educational systems has the constructive value of maps and charts. All our readers are familiar with the old Chinese proverb, "One picture is worth ten thousand words." In the same vein, an early pope once said, "Fill the walls of the churches with pictures so that those who cannot read may see and believe." Both quotations are very much to the point. They stress the educational value to the beholder of seeing for himself.

Map and chart making with drawing inks can be divided into two groups in the educational field. The first is the use of that type made by the instructor to aid the student in his studies or to explain graphically what a person of limited vocabulary finds it difficult to have explained verbally. This type of work ranges all the way from the flash card used in practically every elementary school classroom in the United States up to pretentious charts made for health, safety, or general academic education. The second division

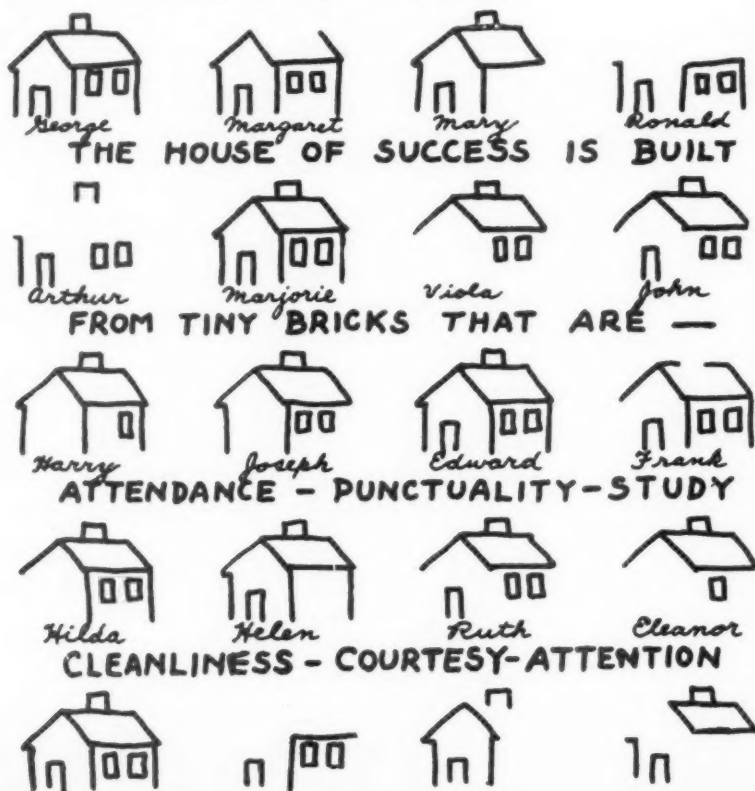
of map and chart making is that which is done by the students themselves. In this group the true correlation idea can be carried to great heights.

Flash Cards

The flash cards shown here are easily made by using a bottle of waterproof black drawing ink and the largest-size lettering pen made. The ball-point type of lettering pen is most popular. Cream-colored show card board, or the ordinary manila board found in almost every school-room, is the most suitable substance for the background of these cards. The creamy tint is preferable because it does not soil easily. The United States Bureau of Standards says that the most legible combination from a distance is black on yellow or yellowish-white.

The size of the lettering and of the card is governed by the size of the classroom. We would suggest that the letters should never be smaller than three inches in height. The original draft or layout for these cards

A contest chart showing degrees of success graphically



or any work we shall describe in the remainder of this article should first be made with a pencil. After being inked in, pencil marks may be erased easily. The ink, when dry, is moistureproof and practically frictionproof. This fact makes it the most practical medium that can be used for maps and charts subject to handling.

Works that must first be outlined with black ink can be gone over later with colored inks. The color that is being applied over the black cannot disturb the black, which has become waterproof on drying. The transparency of the colors of waterproof drawing inks permits the black outlines or other markings to show through perfectly.

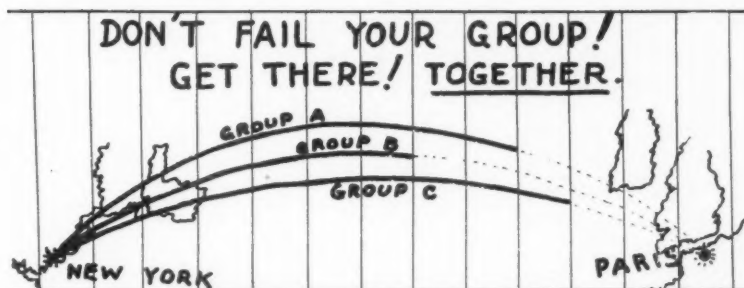
Maps

The pupil can make maps of the romance-history type, politics and current events, and product maps showing the natural resources of the country and the areas where manufactured products are made. These three maps illustrate the correlation of art with current events, history, and geography.

We shall take the romance-history map as a definite project. In a case of this type the student absorbs through required reading and interesting storytelling on the part of the teacher the background of the theme to be visualized. There is stressed the ruggedness of the country, its undeveloped resources, difficulties of transportation, the political stage, and the great characters the hardships of early times developed, such as Abraham Lincoln. The material thus assembled is woven into a romance-history map with the student's art ability aiding his historical knowledge.

To keep the student interested, a great deal of leeway can be permitted, and this leeway adds to the educational value. As an example, let us say the child is interested in airplanes. Discuss the settlement of the West. Stress the difference in transportation between the prairie wagons and modern airplanes, especially the difference in time required by each mode of travel to cross the continent, for which the child may be asked to collect statistics. Focus attention on routes and stopping places in each instance.

Most of our major cities lie on



An obvious contest chart

sites where natural resources and suitable land were combined with ease of transportation by primitive methods. If we started out to settle the West today, such modern means of transportation as the automobile and the airplane would probably cause us to settle our great cities in different locations than at present. This is true because modern means of transportation permit us to surmount any natural landscape barriers with such great ease. The new fields of thought opened to each individual by correlation are apparent here.

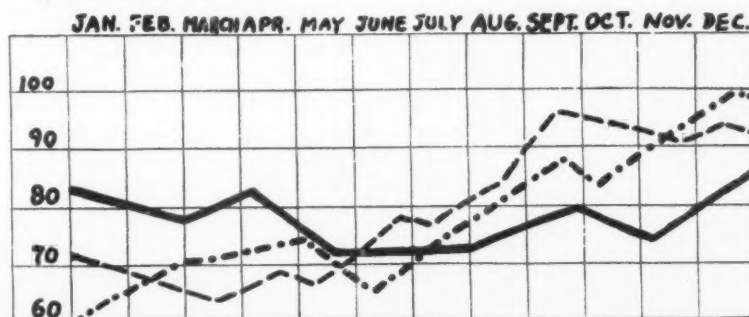
Maps and charts can be made on any good, strong, white paper. It is best to use a paper which has a hard or semi-hard finish so that the ink does not show a fuzzy line. The perfect material is white Bristol board. Correlation maps are generally "assembled." The first drafts are done on paper, from which the drawing is later traced onto a final background. By "assembled" we mean that the relationship of each fact of a project, such as the settlement of the West, cannot be grasped by the individual at once. As the historical story is unfolded and enlarged upon, small drawings are made to illustrate it, or pictures which seem suitable are cut from magazines. Later on the map

maker, with the advice of the instructor, of course, accepts or rejects the details that he will put into his finished map. The drawings are then made of suitable, uniform size, and work on the finished product begins. This merely consists of a good pencil drawing, which is later transferred to the Bristol board or other permanent background. The outlines are then inked in with waterproof black drawing ink. Later on the number of sketches may be increased and colored to make the map as pretentious as desired. For this purpose waterproof inks in color may be used full strength or, preferably, thinned with water. Of course a great deal of lettering should supplement each map.

No matter what stage the map is in, the use of waterproof inks in black and colors will permit it to be enlarged upon. Should a new fact be discovered that is to go onto a map that presumably is finished, you can go right over the colored areas that are already there. The addition will not look any different from the original black sketches made on the white Bristol board before the colored areas were added. This is a great advantage, for as the child's

(Continued on page 23)

A typical statistical chart



A Halloween night

A play by Solveig Paulson Russell

Your class can make a background scene on the blackboard for this play. The Halloween picture the boy has drawn here would serve wonderfully.



Characters:

BOB: a boy on his way to his grandmother's house.

MOTHER OCTOBER: dressed as an old woman.

WITCH: dressed as such.

GOBLIN: may have complete costume or only tall paper hat on which large floppy ears may be pasted.

SPOOKS: three or more, covered with white sheets.

BLACK CAT: may have complete costume or wear black-cat mask and a long tail.

JACK-O-LANTERN: boy wearing cardboard lantern, or a mask.

Scene:

Mother October's house.

(Characters may stand or sit in background and step forward as they speak or act. As action starts all characters except Bob are on stage, with MOTHER OCTOBER in foreground. She may be sweeping or working at a table, etc. A loud knocking is heard.)

MOTHER OCTOBER: Now who can that be this late in the evening, and on Halloween night, too? Come in!

(Enter BOB shyly. He looks about fearfully at Mother October's children in background.)

BOB: Excuse me, ma'm! You are Mother October. I know, and very busy on this Halloween night, but I wondered if one of your children could show me the way across the valley to my grandmother's house. You see, I started there in plenty

of time, but a bridge was broken on the road and by the time it was fixed for people to cross, darkness had fallen. I can't see the path and I'm afraid I'll get lost in the dark.

MOTHER OCTOBER: I see, I see. But of course, bridges will be broken, and worse things than that, too, for this is Halloween! You should have thought of that and made allowances accordingly. But I guess one of this brood will be more than glad to show you the way. Take your pick. All of these young ones will be eager to get out tonight.

(WITCH steps forward and laughs shrilly. She sways from side to side and mutters and cackles.)

WITCH: How about me? See, I'm a witch, the only one left in the house tonight! I'm a cobwebby creature, and I know the secret of many magic brews! Ageldy, pageldy, poo! I know how to care for you! Yes, indeedy-weedy! Do you-oo-oo want me-ee-ee-ee to sho-o-ow you the way?

BOB (in a scared voice): No, thank you! I don't believe I do.

MOTHER OCTOBER: I don't blame you, boy. I never did care much for witches, myself.

(GOBLIN hops forward, spins about, or does a jig.)

GOBLIN: Oh I'm a goblin, full of tricks. This scary night of Halloween! If you take me I'll show you things The like of which you've never seen.

I'll lead you zig-zag on your way. And cover lots of unknown ground. I might just take you somewhere, too.

Where common folks are never found. Ha, ha, ha! He, he, he! How about me, boy?

BOB: Thank you, Goblin, but I don't believe I'd care to go with you, either.

(Spooks glide forward. They should have their arms interlocked and sway constantly in time to the tune of "My Bonnie Lies Over the Ocean" as they sing in very slow tempo.)

Spooks (singing): We're spooks and we'll certainly take you Through paths that you never can see.

We're spooks and we'll certainly make you

As scared as a person can be!

Take us, take us,

Oh, take us along and you'll see, you'll see.

Take us, take us,

Oh, take us along, tra-la-lee!

(Repeat if desired.)

BOB: Oh no! No, thank you.

MOTHER OCTOBER: You don't want to take any of these, boy? Well, who would? You must be sort of bewildered by these creatures. I'll tell you what. You just rest a minute while these youngsters work off a little of their energy in a dance. Come on, kids!

(Here any or all of the characters may dance a folk dance. If this is not desired, MOTHER OCTOBER's last speech may be omitted and the play can proceed.)

(BLACK CAT speaks with long drawn-out words and a high voice. He lunges toward BOB and shakes his tail about.)

BLACK CAT: Meow—meow—cow—cow!

Could a black cat blacker be?

Now come on, son, consider well, And make a pal of me!

My eyes can glow with yellow light: My toenails are quite sharp and keen.

So choose me, lad, come on, come on—

Meow—It's Halloween!

BOB: I'm sorry, but I guess I'd better try to find the way alone.

I just don't feel that anybody here can help me. (He turns to go.)

(JACK-O-LANTERN scurries forward.)

JACK-O-LANTERN: Hey! What about me?

I'm just a little pumpkin boy. As round as I can be.

But I will light your way tonight If only you'll take me.

Of course, I'm not the scary kind— My mouth's a grin, you see But gee, I guess there is no hope You'd choose a kid like me!

(He turns away dejectedly but BOB goes to him and takes him by the hand.)

BOB: Oh, you're just right! You're cheerful and you're bright, and I'm sure I can find my way with you. Come on, Jack-o-Lantern, you're just

what I need for this Halloween night! Thank you, Mother October, thank you others, too. A happy Halloween night to all!

(They exit, and all other characters bow toward audience as curtain falls.)

Map and chart making

(Continued from page 21)

ideas grow the map may grow.

The politics and current events map and the product map have just as great or greater implications than the romance-history map. Newspapers and current events magazines are the greatest sources for research work on a current events map. Product and industry maps are most interesting when supplemented with tiny bits of the material manufactured or grown in the area, as well as with small drawings to illustrate the industries.

Charts

Competition charts have a large and profitable use in the classroom. Whether the competitive subject be that of interclass athletics, daily attendance and punctuality, cleanliness, good deportment, or scholastic rating, competition charts can be used to advantage to maintain the interest of all. Several are illustrated. One is the well-known airplane flight in which, as the contestants increase their rating, their airplane approaches nearer a given objective, such as a New York-to-Paris flight. The second is a character chart in which, for every point awarded during a given time, another portion of the house is added. Any of the points, such as attendance, may be stressed individually.

There are literally hundreds of variations of these contest charts. One of the most popular is the thermometer idea for collections, contests, etc. In this type the temperature is shown rising in the thermometer as the contest progresses.

Also illustrated are different types of statistical charts. For the statistical type illustrated, graph paper can be bought already ruled with as many squares to the inch as desired. This makes the keeping of such charts extremely simple.

Housing project for very young couples

These primary
pupils learned
many things
in the course
of this project.
Above all, they
learned to work
together.

By

Ida Mills Wilhelm

THERE is nothing in which the ordinary child of the primary grades is more interested than the home; hence a program built around that subject is bound to win his interest and hearty co-operation.

This is a project we carried out that I believe is worth repeating. The children enjoyed it, as it centered around many things that will be carried on into later life. It took us weeks to complete the enterprise, and no one admired the work more as it progressed than did the little ones themselves. They were always eager for the period each day that meant work in this particular line; their interest never flagged.

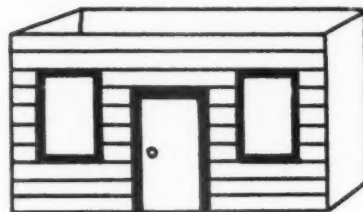
To begin with, I asked each boy in the room to bring a cardboard carton to school. I knew the groceryman would be glad to get rid of his surplus boxes in this way. The result was variety, as there were scarcely two cartons alike. Some of the little fellows brought more than one, and in this way supplied material for what gradually developed into the schoolhouse, postoffice, and church. In all, however, there was only one box tall enough to be used for a two-story building, but one was enough.

I asked the little girls to bring catalogs, and there was a great variety in this line also.

Then each little boy selected a girl who was to work with him on his particular house. This caused neither embarrassment nor teasing, as the boys were frankly interested in selecting good helpers. Since there were more boys than girls in the room, two boys worked together with equal harmony.

The first thing we did to the cardboard boxes was to mark out doors and windows, using the best side for the front of the house we were going to make. Then, around each opening, a small space was set off by drawn lines and colored with crayons of whatever color the boy had selected for the trimming of his house. Between these spaces lines were drawn with crayon to represent siding. This called for correct spacing and a lesson in attaining the desired result.

In cutting the openings, I always inserted the knife and superintended the cutting of the cardboard. Not a child cut his finger during the process.



During this time the little girls were busy getting things out of the catalogs.

The class had decided that each home ought to contain a papa and a mamma, and also a boy and a girl. One little fellow suggested, "We ought to have a baby, too," and the group voted unanimously for a baby in every home.

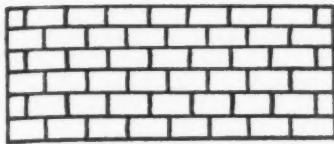
The family was to be pasted against the wall, preferably the wall facing the front of the house, so that one glancing through the openings could easily see them. Some of the babies were pasted at the bottom of the walls as if they were playing on the floor, some were sitting in baby carriages, and others were being held by some member of the family.

On the other walls, especially to the right and left of the front door, the children pasted ranges, radios, bookcases, or pianos. On the walls on every side were pasted small pictures, colored or uncolored. Some children drew lines to represent the picture cord hung on a nail.

The little girls made curtains from pretty scraps of cloth their mothers had given them. These were pasted above the windows. They were drawn back on each side of the window by tiny bits of baby ribbon or colored string and fastened in place with thumbtacks which I supplied. This made the room lighter after the roofs were finished.

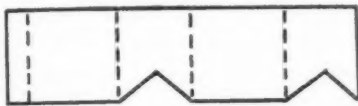
Stores that handle wall paper usually have old sample-books which the proprietor is willing to give away. I procured one of these books. The little folks then selected a pattern they liked and cut the paper to cover the floor of the cardboard house like a carpet. On this they pasted pictures of small rugs from the catalogs.

The lids of the boxes provided material for roofs. The end pieces were pointed. A piece of cardboard from another box was used to finish out the extra space of roofing.

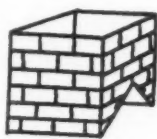


All of the parts of the roof were ruled with crayons to represent shingles. Vertical lines continued in alternate rows, which made it interesting and easy drawing.

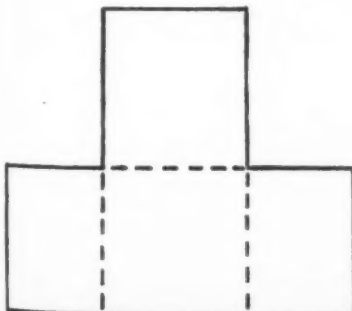
Just as interesting were the chimneys. These were made of match boxes. We would rip open the lid of the box so as not to tear it, spread it out flat, and cut it out either as shown in the picture below or straight across if the roof of the house it was intended for was flat—



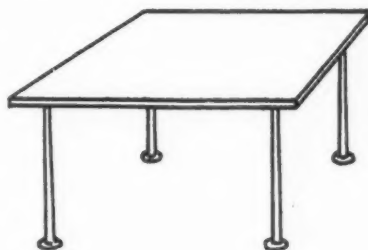
for we had a variety of roofs. Then the chimney was lined in little checks to represent bricks and pasted back together, wrong side out. The result was a good chimney which was held in place by two little flaps of paper pasted to the inside, and then to the roof.



In the meantime, some of the children had brought their doll furniture and installed it in the house. We decided to make some more furniture so that each little house could be furnished as desired. Cardboard was used for some of the chairs made from simple patterns like that illustrated below.



I showed the little boys how to make a table with a small piece of board and four nails. Every house was provided with a table. And how the little fellows enjoyed making them!



The little girls made dainty covers for the tables with pretty scraps of cloth or colored paper. We put a drop of paste in the center of the scarves to hold them in place, for there was much moving of the furniture.

The doors of the houses were cut so that they could open and shut. On some of them the children pasted company, coming or leaving, according to the direction the paper figures happened to be facing. On the outside of the houses, to one side of the doorway, a cat or dog was placed where we would naturally expect to find it.

Each public building was thoroughly discussed before being made. Why did people want it? What was it for? Was there any way to tell what a building was used for by just looking at it?

I must admit that many of the answers were amusing, but the children were very much in earnest and were learning to use their eyes. Most of them had observed that churches were built in a different way from the houses that people lived in, and some of them had noticed a flag on the City Hall.

They decided that pointed windows would suggest the church. And so they were used, and the little church was very much admired.

On the other hand, they said that the schoolhouse, although it had a great many windows and looked a little bit like the church, must have windows straight at the top like those in our own building. "Forest Park" must also be printed over the doorway, for it was cut in the stone above our door, and the walls must be

made to represent bricks. The result was very gratifying to them.

The post office called for a lesson on its use and whereabouts. This was rather animated and certainly instructive, especially since we had been playing a game in word recognition called "playing post office."

The houses were finally completed and arranged for display, and no one admired the finished product more than the group responsible for it.

The children had had lessons in art, number work, and language. But, better than that, they had learned how to work together and enjoy it. The result certainly justified every effort put forth to accomplish that end.

Talking shop

(Continued from page 2)

Now for the first time Higgins Drawing Inks may be purchased in a bottle smaller than the standard 3/4-ounce desk size. \$1.20 will purchase an eight-color assortment of Higgins Drawing Inks in trial-size bottles.

Tube-Ribbon is a crinkled ribbon in a tubular form. Because it is hollow inside, it can be wired to form figurines, filled to make unusual table decorations, or cut into modernistic patterns of creative novelty ideas. It is available from the Transparent Package Company, 3520 South Morgan, Chicago.

Sculptstone, as you probably know, is a very soft stone that can easily be carved with simple tools. The Far Eastern Sculptstone Company has recently put on the market an Educational Sculpture set, selling at \$3.90, which includes the materials needed for several interesting Sculptstone projects. Address of the Company is 159 East 38th Street, New York 16.

Children's Day

Children's Day, sponsored jointly by the American Parents Committee and *Parents' Magazine*, will be celebrated October 15. This day provides an occasion for various civic and community groups to call attention to the basic educational, health, recreational, and welfare needs of children and to discuss better ways of meeting these needs.

Leather handicraft kits

A creative activity of genuine educational value. By Jack Heiman



HAVE you considered using leather handicraft kits in one of the season's first assignments for junior activity groups? They offer a type of handiwork rich in possibilities, possessing inherent associations with history, art, craftsmanship, and other academic subjects, yet they carry the fascination of creative handiwork and develop manual skill. They are admirably suited to age levels from second to seventh grade, require no special equipment, and impose no teaching problem.

The popularity of leather handicraft as a teaching aid is growing steadily and is catching on with public and private school groups more and more each day. An ample variety of projects in construction-kit form is available from various sources. Simple kits for making beautiful coin purses, belts, comb or key cases, billfolds, etc., cost only a few cents, yet when made up into finished pieces they compare favorably with the highest grade leather products sold in stores at as much as five times the cost of the handicraft kits.

Let one of your first assignments be something so easy to assemble that *every* child in your class can share that pride in achievement that makes him want to succeed again and again. What could be as well within his capacities and show such worth-while results as a genuine leather coin purse, comb case, or belt? Once having completed work on something of such fine quality, your class will be off to an excellent start for the new term, on to an entire series of leather handicraft projects which can each time become more intricate in detail, leading up to as high a degree of craftsmanship and artistic merit as desired.

Yes, these simpler kits for making leather items which can be beautifully hand tooled are available for only a few cents each. What better success experience can a teacher plan for the youngster who, with thumbs for fingers, awkwardly starts the year in his first handicraft class?

The fact that the finished articles compare favorably with the highest grade leather products sold in stores at up to five times the cost of these kits is only one of the reasons that the pastime has become so popular. Each project results in a high degree of satisfaction because the results are

Using films and records

invariably useful and practical. The article created has lasting wearability. Assembling kits into finished objects like those shown here requires amazingly little effort. Here, too, is an opportunity for the child to make Mother and Dad happy with a gift of his own making. The basic parts come with all lacing-holes punched and with zippers, snap fasteners, buckles, and other metal parts securely in place. Lacing the edges is almost as easy as lacing shoes, and the actual assembly is completed in short order, without special skill or experience and without the use of tools, simply by following the instructions supplied in each kit.

Once the child has made something as nice as this, he'll want to try again—and the season's work will be under way. You have seen a child's face light up with pride when he has finished making something fine, perhaps for someone he loves at home. It's important and something never to be forgotten when something he's done is admired, shown to others, talked about.

So if you are the teacher on the lookout for new ideas that offer truly worth-while possibilities, don't overlook leather handicraft kits. There can be Christmas excitement in an October classroom when a clever teacher sets the stage for a holiday surprise for Mother and Dad.

Leather handicraft kits are very useful when you're rushed and short of time for planning and supervision. The assembling of the projects requires little help your pupils will discover. Neatness and the ability to follow instructions will be the sole requirements for your class in the finishing of each article.

Teachers of classes that have had to skip an outside recess or two because of inclement weather will welcome the chance to pack up their discipline troubles as they open these leather kits.

A favorite with children is the wrist coin purse for carrying lunch money, etc. An excellent project for beginners is the one-pocket coin purse, consisting of two pieces of toolable leather. The snap is already attached and lacing holes are already punched.

Hand tooling of the leathers, of course, requires a degree of skill depending on the nature of the design.

(Continued on page 46)

Painting with Sand

Painting with Sand is the title of a new one-reel 16mm. color film just released by Encyclopaedia Britannica Films. It has as its setting the somber, rocky canyons of Monument Valley near the Arizona-Utah border where there is a Navajo Indian Reservation. The primitive and little-known art of sand-painting shown in the film is the basis of a sacred healing rite performed by the medicine men of the tribe to aid a sick child.

In the specially erected ceremonial hegan of large cedar posts the medicine man begins the painting by pouring through his skilled fingers the vividly colored sands which have been gathered from the hills and crushed and ground into powder. Each symbolic pattern drawn representing the earth, the sun, water, storm clouds, thunder and lightning, and man himself (formed of corn pollen) reveals the Navajo regard for the earth and the forces of nature.

When the painting is completed, the ailing child is helped in the removal of his clothes, given a potion of herbs and water, and seated in the center of the painting so that he may draw into himself the vitality of the represented forces of life as the medicine men chant their prayers of supplication.

The film ends as the medicine man

scatters the sands of the painting so that men may not defile it.

Clyde Kluckhohn of Harvard University, noted anthropologist and authority on Navajo culture, collaborated in the making of *Painting with Sand*.

The film was made only after careful negotiations with the Navajos, who were at first unwilling to have white men see this very secret rite.

Painting with Sand is suitable for middle- and upper-grade social studies and art classes. It is available from most film libraries or may be rented from Encyclopaedia Britannica's six regional libraries in New York, Boston, Atlanta, Chicago, Dallas, and Pasadena at \$4 for one to three days' use, plus \$1 for each additional day. Purchase price is \$90.

Art in Our World

Bailey Films announces a new color film called *Art in Our World*. Its aim is to increase the art student's sensitivity to the world of movement, acquaint him with some of the successive phases of movement, and develop an urge to explore movement and investigate change in all its forms. Produced in collaboration with Virginia Purcell, of Chapman College, this sound film may be purchased from Bailey Films, 2044 North Berendo, Hollywood 27, Calif.

Murals in many mediums

This concludes
a two-part
series on
murals by
Anna Dunser.
Part One
appeared in
the September
issue.

THOUGH tempera paint seems the most suitable material for children's murals (large pictures made by a group), there are other mediums that are better for particular places and times.

If a class does not have tempera paint, they may wish to make a mural in colored chalk. If paper is fastened to the blackboard or to the wall, the children can work quite easily without getting chalk on their faces, their clothes, or the floor.

The colors are bright and they sing out almost as well as show-card colors. Larger areas can be covered in a short time. Colors can be mixed, blended after they are on the paper, or they can be left as definite strokes.

If the purpose of the mural is to give the children an opportunity at organized self-expression which involves thinking, chalk will do as well as tempera. If a further aim is to help children to clarify and clinch the information they have gathered, chalk is still a good medium. But if, in addition to these desired effects which were obtained by the act of making the mural, the teacher and the children wish to preserve and exhibit the mural, chalk may smear badly in handling. Fixative never entirely corrects this disadvantage of using chalk for a mural.

In making the mural the handling of the chalk need not be a big problem. You may have small boxes, eight colors in a box, one box for each child. If this is the case, the chalk can be put out on the chalk tray, or on a convenient desk or chair. If the chalk is in a few large boxes, these can be put in some available spot where the children can get the chalk as they need different colors. If the children are encouraged to keep one hand clean and handle the chalk only with the other, they can hold the paper steady and avoid having fingerprints on the mural.

Murals can also be made with wax crayons. The colors do not show up well on brown craft paper, but white wrapping paper will do nicely. One first grade fastened 18" x 24" manila paper on the blackboard to make a large continuous area. In making a picture of a circus parade, they drew the long street and put up large buildings in a solid row. Windows and doors were then put in. Of course, first-grade children work

much faster at this kind of drawing than do older children. The little ones have a sure knack of simplifying their work and depicting only essentials.

This particular group of children drew parts of the parade individually on smaller pieces of manila paper, cut them out, and pasted them on the street background.

Sometimes entire murals are made in cutout parts. A third grade in their study of New York City drew pictures of boats, the wharves, street scenes, and tall buildings. Each child drew the part he was particularly interested in. All of these things were cut out and arranged on a big piece of craft paper. By this method they could arrange and re-arrange until they had the best possible effect. They could then put things that belonged in the background near the top of the paper so that things in the foreground overlapped them. The boats in the foreground were put on last. When things were pasted in place, the class was well satisfied with the result.

Other children have made murals by painting in sky and ground, then adding the cutouts. There are many ways of combining mediums. One group of children who made a mural about Negro spirituals outlined the entire mural first in white chalk. When they were ready to paint in tempera, they hesitated to cover up the white lines because they had made such a nice continuous design of the whole picture. The teacher suggested that they go over their chalk marks with white crayons which would resist the paint. They did this and found it satisfactory. Even the flat little flowers scattered in the grass of the foreground had their own white outlines. Afterwards, classes tried using only red crayon, or yellow, or black. Each color was satisfactory for holding the design together.

A fourth-grade group made a mural with Sketcho, a very oily crayon which can be moistened with oil or turpentine after the crayon drawing is finished. This class was studying Egypt — always a colorful subject for art work. Since there were two spaces on the walls of the classroom where they could hang murals, they divided their mural into two parts. One showed the outdoor

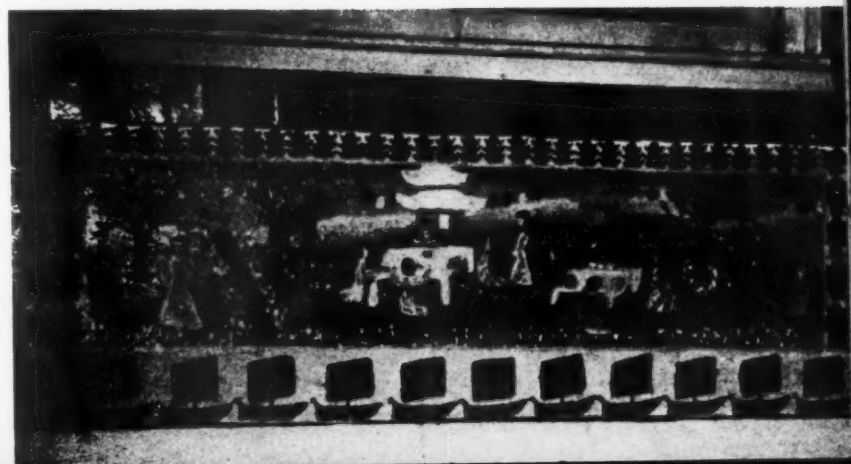
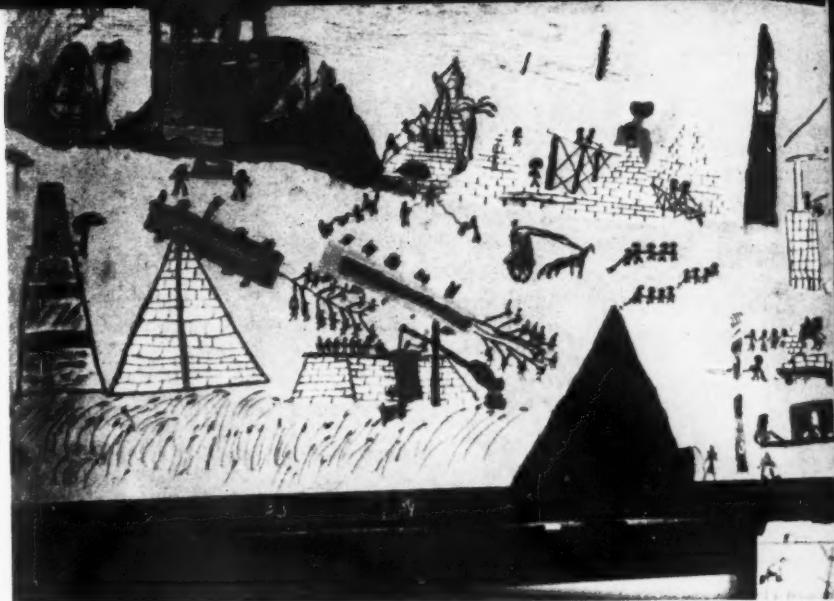
activities of this ancient people, and the other showed interior views of Egyptian temples and homes.

The greatest satisfaction to the boys and girls comes when they can paint a mural directly on the school-room wall. One sixth grade had the opportunity of painting murals on the walls of their cafeteria. They chose different countries as their subject matter. The lower part of the wall was smooth plaster while the upper part was brick. Windows broke the available space in an irregular way. The children found it necessary to plan their pictures in panels, long horizontal ones under the windows and vertical panels between the windows. The plans were first made on craft paper cut to the size of the panels needed. The picture was drawn in chalk, and there was much discussion of the colors to be used. Certain members of the class who preferred to work on the borders to go around the panels selected motifs and colors used in the body of the pictures.

In actually painting the mural on the wall, a small group would go to the cafeteria at one time; later another group would work. It was a serious problem to keep out of the way of the cafeteria workers, but the work progressed through the early and the late hours of the day. The other children of the school were willing to endure the smell of paint and turpentine, for each day brought new things to see on the walls.

The teacher bought flat wall paint and small, flat brushes for the foundation work. These paints were in light, soft, flat colors. All the large masses of color were put in with these paints. When this layer of paint was dry, the teacher brought out the darker and brighter oil paints in tubes — the kind sold for mixing

(Continued on page 39)



Top: An unfinished mural in Sketcho on the subject, "Egypt." Fourth Grade, West Richmond School, Mrs. Sample, teacher. Middle: A Spring mural in chalk, made by second grade children. Mrs. Markland, teacher. Bottom: Mural by sixth grade children, on the cafeteria wall, at Sutton School under the direction of Miss Reilly. This panel is about China. It is painted with flat wall paint (oil) and tube paints.

Border ideas

Geneva Flint suggests
a border for each
month of the year.

SOMETIMES work piles up and it becomes difficult to find time and ideas for a border design. Here are some attractive borders which we used for our classroom last year:

In September there was a border of yellow daisies, each petal torn from yellow paper and pinned in place with a green stem and brown center. In October, Columbus' three ships sailed across the front of our room. In November, free-hand cuttings and drawings of Indians, Pilgrims, and log cabins filled this space. In December, green fir trees grew in a field of snow. In January, wild animals and birds in winter dress came and lived among the fir trees of our December border.

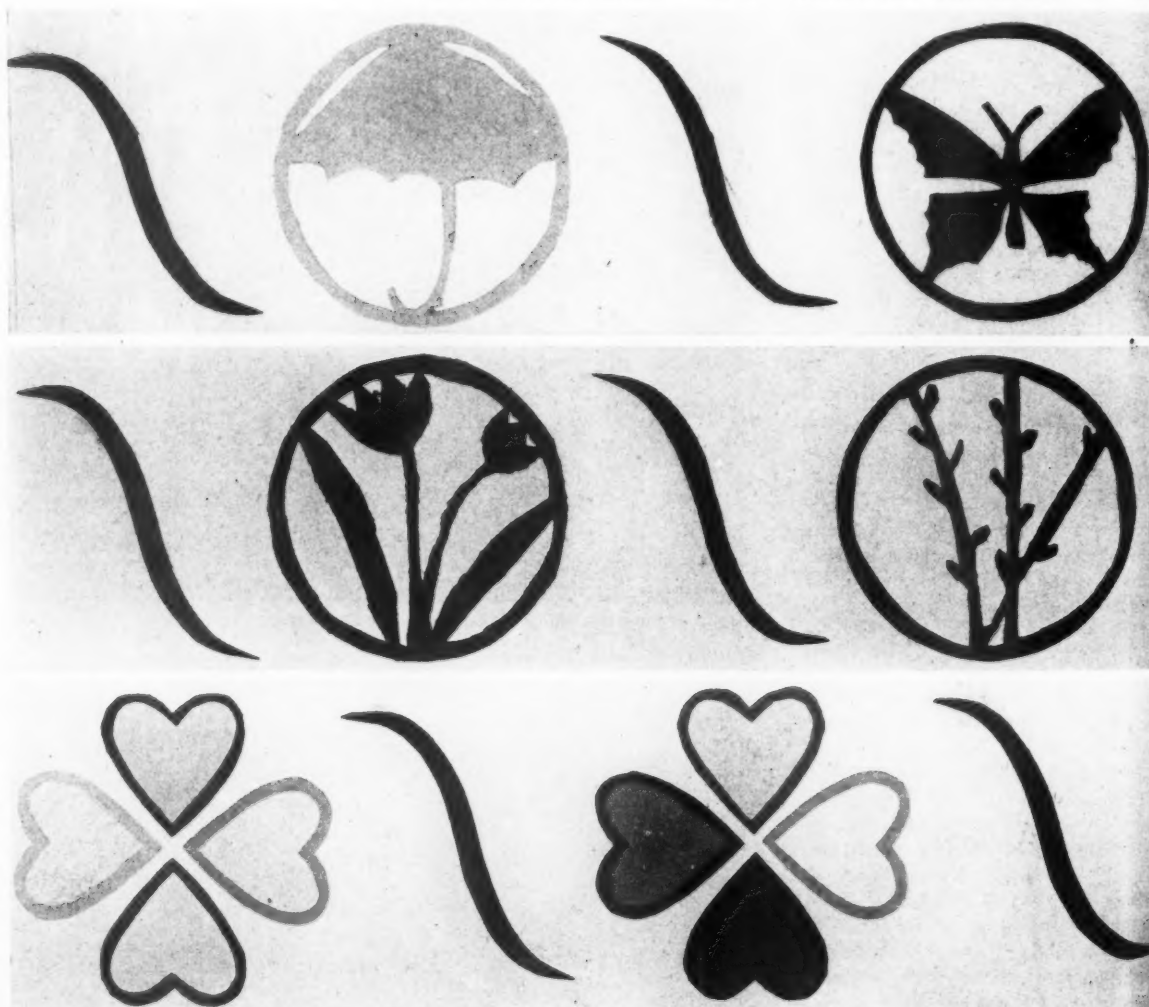
Usually the children helped pin up or take down, arrange, and space these borders each month. After a

while we tried a new idea: we made a black scroll and pinned it at regular intervals.

For February, a modernistic heart design filled the spaces between the scrolls. The hearts were made of two shades of red, green, yellow, orange, or blue, of orchid and purple, gray and black, or tan and brown. Heart patterns of two sizes were made. The larger heart was made of the darker shade, the smaller heart of the lighter paper. The hearts were then used as petals to form a flower. When this border came down, the black scrolls were left intact.

For Easter, little white lambs and pots of Easter lilies filled the spaces between the scrolls.

To complete the year, we used cutouts of butterflies, umbrellas, tulips, and sprays of pussywillow between the black scrolls.



DURING the year you must, if you are teaching elementary school classes, give training in songs, dances, drills, poetry, dramatics, art and reading. This covers a great deal of the year's work, for which there often seems little reward. The children can, of course, sometimes be persuaded that they are building their future. And the teacher, if conscientious and serious, can judge her own efforts by the attitude and progress of her class.

But, child or adult, the gingerbread is always better with a little frosting.

Suppose, then, you can turn those last three restless weeks of June into one final surge of enthusiasm and merriment. Suppose that — with a minimum of effort—you can terminate the year with a short season of fun and good will all around. Suppose your grade offers, to pupil, parent, teacher, and perhaps the Red Cross, a parting gift of gaiety.

It's a good way to go!

Reading and Language

Somewhere in your reading course there will be a story that appeals

strongly to your pupils. They absorb its message almost instinctively. They love it. It amuses them immensely. With no effort at all they can imagine it really happening.

And somewhere in your class are the principals you know would fit the main parts.

So much for the play. Dialogue is so simple you can fit it in as you go, write it on the street car going home, or turn it over to one or two of your literary-minded pupils.

When should this be done? Not in June. In October, January, March — perhaps just a scene at a time, for fun, and for drama practice. *Never* with an inkling to the children of what is in your mind.

Music

Month by month the songs in your curriculum add their melodies and rhythms to your repertoire. Choose the gayest or most haunting, the funniest or most stirring. Learn to march, leap, hippety-hop, sway, use simple dance steps to them. Do this, too, week by week, all year. Find rhythm instruments and build up, with the

School operetta

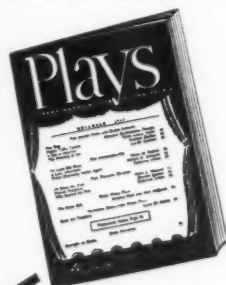
Let Dorothea Sandercock tell you how to get ready for the last weeks of school.

same tunes, a toy band. (Don't make it formal or you will probably frighten yourself and make the children suspicious.)

Poetry

Here, for some people, is an obstacle. But if you find verse-writing

(Continued on page 35)



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Clay Modeling

- 22: Amaco Halloween Unit No. 5, suggested for grades 1-6, contains a detailed, illustrated lesson plan including modeling and painting clay objects for classroom display. American Art Clay Co.

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- 25: "The True Story of the Log Cabin." illustrated 2 color book on log cabins and early American forts. Lincoln Logs.

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- 12: Request for demonstration of the numerous uses of Handmade Slides by Keystone View Co. representative. Keystone View Co.

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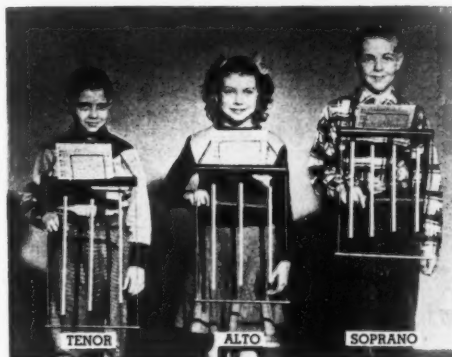
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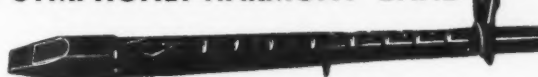
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Poetry

I Like October

Enola Chamberlin

I like October:
In the nights
Are spooky noises,
Spooky lights.

Witches wander
Here and there,
Pumpkin candles
Scent the air.

There are parties
And lots to do,
I like October,
Don't you, too?

Undesirable Company

Clarice Foster Booth

"Autumn is here,"
Said the owl to the moon,
"Which means Halloween
Will be coming quite soon.
I like the publicity
This time of year
But not the strange creatures
With whom I appear.
I don't like black cats
And I'm not sure with which
It is worse to be classed—
A ghost or a witch."

No One There

Helen Kitchell Evans

On Halloween the spooks turn out;
On every corner there's a shout,
And sometimes when you turn about,
There's no one there!

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And witches fill the moonlit sky.
But when you hear an eerie cry,
There's no one there!

On Halloween the black cats howl,
And big-eyed owls to-whit and howl.
But when you look to see things prowling,
There's no one there!

On Halloween—that magic night—
We just expect to see a sight,
And know that we will get a fright,
With *no one there!*

The Halloween Caller

Annabelle Stewart Altwater

I can scarcely wait till Halloween
To gather nuts and candy,
For then I'll wear a mask and suit
That really are jimm-dandy.

When neighbors answer to my knocks,
I'll bet they'll stare and stare,
To see the heap-big Indian chief
That will be standing there.

"Ugh! Nuts!" I'll grunt, "Ugh! Nuts!"
Ugh! Nuts!"

Until they bring a treat.
Dear me! I hope they won't find out
I'm just the boy up-street.

School operetta

(Continued from page 31)

a problem, there is sure to be someone you know to whom it is easy. Given a subject and a tune, eight or twelve lines of verse are not hard to fit into place; and sung by a group of children they become surprisingly professional in the right setting.

Art

Here is all the challenge you need—in backdrops, costumes and stage effects. Keep it simple. A chorus of little dancers in short socks and skirts, with aprons made of a man's large handkerchief topped by Mother's small one, and little paper Dutch caps, can be very sweet. Gypsy costumes can be exciting and colorful with very little trouble.

On a flat stage, screens can be used for wings, gorgeous trees painted with tempera, cardboard doors opened and shut, castles towering against blank walls behind.



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Fitting in the Pieces

Now it is June. School is practically over. Teacher is tired. Children are fidgety. Holidays loom up. Promotions and non-promotions are a foregone conclusion. What to do to keep those last weeks bearable?

The pupils don't know. But you do!

The suggestion of a play brings ecstatic response. You begin to reminisce: (a.) We love the story of "The Swineherd." ("Oh, yes!") (b.) Who do you think would make a good Emperor? a Princess? a Prince? (They are pretty wise in choosing, and an understudy for each character is a good idea. They can practice in unison, and you are sure of a complete cast at the end.) (c.) What about the court ladies? (Use a chorus of girls.) (d.) What about the Emperor's retinue? (Try a chorus of boys.) (e.) Music? (The Princess liked it. Set up a band.) (f.) Entertainment at court? (Dancers are called for.)

Starting the Skeleton of the Operetta

ACT I

1. Rousing introduction by the band.
2. Announcement of Act I—perhaps an abridged form of story.
3. First stage setting is a garden. Enter PRINCE. Song, "Searching for a Princess." (If soloist is not very good, the chorus off stage can help.)
4. PRINCE meets WAITING MAIDS, offers gift for PRINCESS. Enter rest of WAITING MAIDS to join in chorus and show great excitement.
5. Song (in chorus), "Oh, Hurry. Let Us Take It to Her Highness." All skip off excitedly. PRINCE hides.

ACT II

1. Music. New scene is a palace throne room furnished with a

(Continued on page 44)

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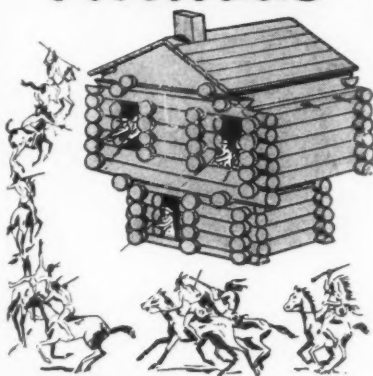
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AMERICA'S NATIONAL TOY

Our button workshop

A button unit for
primary grades

By Marian K. White

When the boys and girls in grade 2B announced to the other classes that they were beginning a button unit and were conducting a button contest, buttons began pouring into the room. They came in buckets, fish bowls, boxes, jar, and kettles. There were more buttons than the children had ever seen before. An outgrowth of the button contest was our Button Workshop. Ten thousand buttons almost filled it.

The second-graders became interested in all kinds of buttons. Soon they were flooding me with such questions as: How are buttons made? Where do they come from? How are the eyes put into them? How much do buttons cost?

This curiosity was just what I had hoped to arouse. At once, in our reading and talking, we started to find the answers to these questions.

Most often the pupils asked me what we were going to do with all the buttons. I asked them to think of things they could make out of buttons. They suggested dolls, carts, houses, airplanes, and toys. At the conclusion of the button contest, we tacked a sign reading **BUTTON WORKSHOP** on our door and set to work in earnest to develop our button unit.

Language Activities

All of our oral and written expression during this unit centered around experience stories about buttons:

1. Kinds
2. Uses
3. Process of making (We were not fortunate enough to be near a button factory.)
4. The contest

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 My School is _____

5. Objects made
6. The button number race
7. Riddles
8. Letters of information and invitation

Art Activities

BUTTONWOOD—After reading the story, "Buttonwood," the children wanted to illustrate it on the sand table. They made a tiny button town which they named Buttonwood. It was the queerest town in all the world. All of the houses, apartments, and buildings were made of heavy paper and had buttons glued all over them. Stores, an airport, streets, walks, flowers, trees, vehicles, and the people were made of buttons.

BUTTON MEN AND WOMEN—The pupils made cowboys, old-fashioned ladies, storybook characters, clowns, and all sorts of people. They sewed or glued buttons on tagboard and cut them out. Out of clay, felt, or dress materials they made hats and other accessories.

CLAY BUTTON OBJECTS — Those boys and girls who cared to made clay animals, vehicles, furniture, dishes, and other objects out of clay. They covered the figures with buttons so that the clay did not show much.

BUTTON BORDER—In an art class the group selected stories and rhymes which they wanted to illustrate. They drew and cut out figures and backgrounds. These were pinned on a wide cork border and covered with appropriate buttons. These were the stories and rhymes told in buttons on our border: "The Three Pigs," "Jack and Jill," "Mary and Her Lamb," "The Rabbit Who Wanted Wings," "The Owl and the Pussy Cat," "The Duel," and "Little Red Riding Hood."

BUTTON DESIGN COVERS FOR BUTTON BOOKLETS—These booklets contained stories, a play, writing, worksheets, number papers, poems, and the button bingo game.

Writing

The writing done during this unit came from some need. It included stories, letters about the contest, and invitations.

Music

During the music period, the class learned three button songs: "Sing a Song of Buttons" (words adapted to the tune, "Song of Seasons," Song Series II, Bently); "The Button Man"

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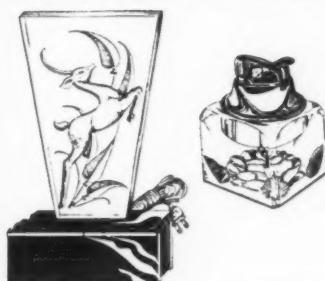
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(tune, "The Rag Man"); "Ten Little Buttons" (tune, "Ten Little Indians," First Year Music, Hollis).

Reading Activities

1. Silent reading of comprehensive sheets about buttons
2. Reading captions which I printed about each button which the child sewed on a piece of muslin
3. Oral and silent reading of experience stories
4. Dramatization of the stories, a play, and poems read
5. Reading of newspaper on the blackboard
6. Silent reading of worksheets in order to follow directions
7. Read to children the book, *Buttons* by George and Doris Hauman.

The Button Program

Toward the end of our button unit, some of the children suggested that we give a program for their parents and friends.

Each child was responsible for his own costume. Those who did not have a costume wore button necklaces, bracelets, or crowns.

On a Friday afternoon parents and school friends visited the Button Workshop. The 2B Room gave this program:

Welcome to the Button Workshop
A Button Dance, "The Sun and the Flowers."

Button Songs ("The Button Man" was pantomimed).

Talks about Button Activities.

Choir Reading of "Elf Buttons" by Rachel Field (*The Work-Play Books, Friendly Stories*; Gates-Huber).

Reading of the story, "Button-wood."

Reading of Experience Stories.

Play, "The Discontented Buttons."

Murals in many mediums

(Continued from page 29)

flat wall paint. The paint in tubes was used to change the colors of the wall paint and to put in details of the pictures with small watercolor brushes.

It requires more care and time to paint a mural that will stay on the walls for years than to paint one which the children make just to get something out of — or into — their systems.

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Teaching tactics

Let Nature Decorate Your Classroom

An interesting decoration in the classroom is something from nature. The following plan has proved pleasing to all ages of school children:

SEPTEMBER: In the Fall pick stalks of milkweed before the seed pods open up. Keep in fresh water. A bright-colored vase is attractive with the dull grays of the milkweed.

OCTOBER: Gather cattails along the roads for bouquets. Pods of Oriental poppies are also pretty. Pick the poppy pods after they are ripe. Pieces of charcoal placed in the vases of water will keep the water fresh, and odors from decaying stems will not form.

NOVEMBER: Ripened grains (wheat and barley, for instance), make a pretty fall display especially appropriate in November when there is special emphasis on thanks-giving for the crops and food. Ripened corn-stalks, with the tassels on, are also pretty. Indian corn looks attractive in a basket placed by the vase of corn-stalks.

DECEMBER: Containers filled with holly with its bright berries, or branches of pine, make a room seem filled with Christmas spirit.

JANUARY: January, when there aren't many bright things in nature, is a good time to make use of everlasting flowers that have been dried during the blooming season. Driftwood's dull gray is pretty with the bright lavenders, reds, and yellows of everlasting flowers.

FEBRUARY: This is the season for pussy willows. Several tall vases of pussy willows will bring Spring into the classroom.



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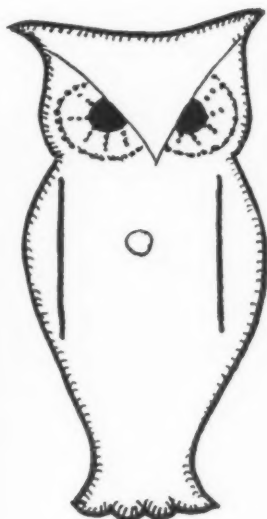


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 Dept. A Beaver Dam, Wis.

JUNIOR ARTS AND ACTIVITIES

MARCH: Branches of early-flowering shrubs can be brought inside and forced into blooms long before the regular blooming season.

APRIL: This suggestion is a little different from vases of flowers on display, but all children have an eager interest in watching a plant reproduce



itself from parts of a leaf. Place a leaf from an air plant on wet sand and soil, and watch the tiny plants develop in the scallops on the leaf. When big enough, each plant can be set in a can of sand and dirt, and later converted to Mother's Day gifts by decorating the containers they are put in.

MAY: By the first part of May spring flowers will be in bloom, and attractive arrangements can be made with different kinds of garden flowers.

Arleva O. Delany
Eugene, Ore.

Surprise Effects

Immerse one side of a sheet of hectograph paper in water.

Have different colors of poster paint or Fre-ex free expression paint

mixed in water. Let each child dab different colors of paint on the moist side of the paper.

Gather the corners of the paper together and crumple into a wad. Be sure the paint doesn't run out. Toss this ball into a box to dry. In four or six hours, smooth the papers out. Press the papers on the wrong side and mount on a white background.

Crumpling the paper into a ball makes it look like grained leather.

The design looks like stained glass or tied-and-dyed silk.

Edna Conard
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"Halloween Owl Favor or Place Card"

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gray or brown construction paper. Color eyes yellow. Sketch edges of owl in brown or gray (light black) crayon to simulate feathers.

Proceed the same way with wing. Cut out. Carefully cut two vertical slits and slip wings through. Slits should be wider than wings for free play. Fasten together in center with a round-headed brass paper fastener.

If used for place card, print or write each guest's name below wings.

Agnes Choate Wonson
Essex, Mass.

A Safe Halloween

Instead of using candles for jack-o'-lanterns in the schoolroom, use flashlights or small hand lanterns. Then one need not worry about up-

setting the pumpkins and causing fires.

Children may also wish to adopt this idea in their celebrations of Halloween at home.

Arleva O. DeLany
Eugene, Ore.

United Nations frieze

(Continued from page 9)

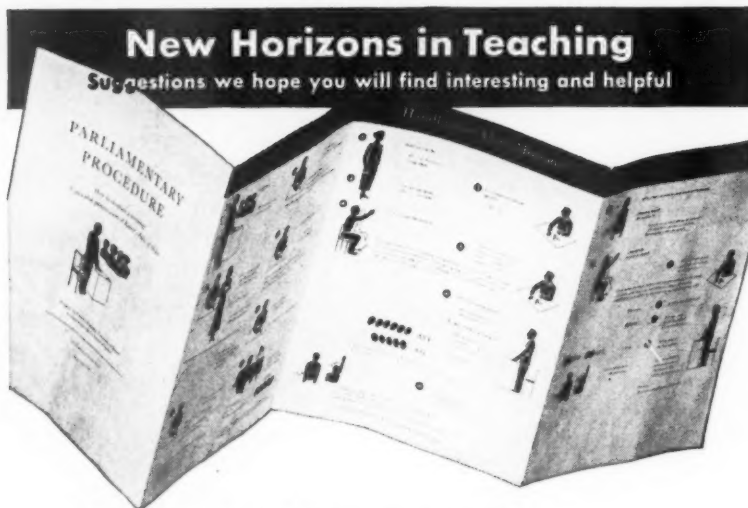
of ears are about even with eyebrows. Locate ears and eyebrows. Maybe you intend to add a bandanna or long curls that conceal the ears entirely; mark their location just the same. Take time out to study the shape of eyes. Observe first the shape of one another's eyebrows. Are yours like the ones you are looking at? Some are straight and dark, some are curved and just the color of the person's hair, some are bushy, some are like little wings, and some are just soft lines of color. How near together are they? Can you draw the eyes beneath them just alike—a curve that marks the upper lid, a circle for the colored area, a black spot that is the iris in the center? If you are very careful, you will show a little highlight just as you see one in the eyes of your neighbor.

In a front-view picture, indicate the nose by a line that marks its lower end. That line will be halfway between eyebrows and chin. If it's a tipped-up nose the line curves up; if it's a longish nose, the line curves down.

Is your mouth thin or are your lips quite full? Is yours a wide mouth or the rosebud kind? Do your lips curve up at the corners? (I hope so!) What shape are upper lips? Try out some of the features on the blackboard and discuss them.

Now we are ready for hair and a headdress. Maybe somebody will pose in a bandanna or in a soft tam so that you may see how to draw it.

Use a wash of light orange paint or light strokes of orange crayon for complexion base. If you're the dark-skinned type, there will be a bit of brown crayon in the shadows—under the eyes, outlining the lower end of the nose, and under the chin. If you're the light-skinned, blue-eyed type, those shadows may show touches of blue. Cheeks are red-orange, blended in with a circular



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One of the innovations which makes everything so clear and easily grasped is the use of two different colored inks. For example, the Chairman and Secretary and what they do and say are always in blue ink. Those who attend the meeting and what they do and say (make motions, vote, etc.) are always in brown ink.

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motion of the crayon, and the lips, of course, a much deeper red. Do not be afraid of a bit of blue shadow along the hairline, and do not make the flesh tones too light. Your own hand, lying before you, shows a lot of contrast with the white or cream-colored paper—there is a lot of color in it, you'll notice.

Sleek hair, curly hair, fluffy hair, blonde hair, dark hair, unruly hair, —your hair. Make it "grow" as yours does. If they call you a redhead, it is likely that yellow, orange, and brown—with lots of orange—probably will combine to make the color most like yours. If your hair is pronouncedly light, touch up yellow with strokes of brown.

Little children draw pictures with no shoulders—and sometimes with no neck. Experiment with your own extended hand to see just how wide shoulders should be in proportion to the face you've drawn, and just how much neck should show.

Stand pictures in the chalktray or tack them up temporarily. What lines need accenting? Finish the suggestion of costume at the neck and shoulders. Mount on a color that harmonizes with eyes or blouse or kerchief. It will probably take two sheets for the mounting, spliced together with scotch tape, since you are making your picture on big paper. Tack up the pictures across your classroom where everyone may enjoy them. Print a sign, *Children of the United Nations*. That's you!

School operetta

(Continued from page 36)

- strip of red carpet, cushions, etc.
2. ANNOUNCER.
 3. Enter KING, RETINUE, BAND.
Rousing song to KING.
 4. Enter PRINCESS, silly, giggling.
Rousing song to PRINCESS, with sly asides among the singers.
 5. Enter WAITING MAIDS, singing original song, and very excited.

And so on, and so on. It would take far too much space to complete it here. But it's easy. Your mind just races ahead. And with the music already known, the rhythms already learned, the story memorized long ago, there is little to worry about.

(Continued on page 48)

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JUNIOR ARTS AND ACTIVITIES

Halloween party

(Continued from page 7)

piece of black fringe in the same way, gather, and tie it over the orange tassel for contrast.

Now bend the orange crepe paper over so that the base of the tassel is even with the edge of the hat. Paste into this position. Crease slightly at the bend.

Around the base of the hat paste a row of pumpkins or cats, etc., cut from black construction paper.

Fasten elastic thread as before.

A Halloween Tablecloth

For our table cloth we pasted sheets of unprinted newsprint together 'til we had one large sheet big enough to cover the entire library table and hang down about a foot over the edge. Our table is round, so we rounded the corners to make a big circle. Back from the edge we drew a chalk line marking off a space about a foot wide as a guide for our border. In this chalk border we pasted dozens of witches, goblins, pumpkins, owls, etc., cut from orange and black construction paper.

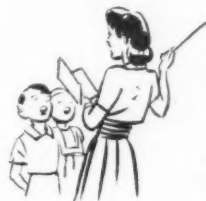
In the center was placed the witch's head, and around it were heaped the Halloween goodies.

Suggested Fun

1. Have the children wear their Halloween costumes to school in the afternoon. Have a parade in the hall or in your own room. Give a prize for the best costume made up of things that did not have to be bought new, such as a witch's costume made from an old black dress of Mother's.



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a ghost from old sheets, tramps from Dad's old patched trousers and shirt, etc.

2. Sit in a circle and pass an apple from one to another. Each child tries to get rid of it as soon as possible. Have someone blow a gym whistle, and the one holding the apple at the time the whistle blows has to get out of the circle. Repeat until only four are left. Let these four draw for a prize.

3. Draw big jack-o-lanterns and color them bright orange and black. Make puzzles of them by cutting each into five big pieces. Have each child pass his to his neighbor at a given signal. See who can put his together first.

4. Make up a Halloween story together by letting each child add a few sentences. Start with a "scary" beginning given by the teacher.

Yes, Halloween and fun do go hand-in-hand!

Leather handicraft kits

(Continued from page 27)

and calls for a few simple tools. Some of the kits come with printed tooling designs which can be transferred to the leather and carefully hand tooled, while other kits are available with designs already embossed on the cover surfaces, and may be used without further decoration or may be enhanced by hand work as desired. You will observe that even the flat, untooled leather surfaces are beautiful in themselves, and a large percentage of the kits are assembled and used without any attempts at tooling.

When purchasing leather handicraft items, the teacher will most likely obtain best service from a sizable handicraft dealer, who will be most likely to stock kits of this kind.

Leather work possesses such excellent educational value that it finds a place as a handicraft project in public, private, and parochial schools alike. It holds equal fascination for boys and girls of all ages.

The author will gladly answer any questions pertaining to leather handicraft work and will help you obtain them conveniently from a supply house near you. Inquiries may be addressed to the author, Jack Heiman, Vice President, Arrow Leather Goods Manufacturing Company, Chicago 22.

3

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Metal Craft

- 14: "Making Aluminum Trays and Coasters," an interesting and helpful booklet, and copper craft bulletin for beginner or experienced craftsmen. Metal Goods Corp.

Music

- 15: 1950 Educational Music Bureau Guide listing a complete stock of equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau.

"Pipe-Cleaner" Projects

- 23: Illustrated Chenille-Kraft circular contains instructions for making objects out of "pipe-cleaner" strands. Barry Products Co.

Puppetry

- 29: Details regarding membership in the Puppeteers of America. Puppeteers of America.

Plastic Work

- 16: 48 page catalog listing plastic material for internal carving, casting, weaving, and fabricating. Art Plastics of California.

Shell Craft

- 17: Catalog of shells and supplies for making shell jewelry and novelties. The Nautilus.

Schools

- 18: Illustrated Piano Lesson (Teacher's Normal Course) from home study series offered by University Extension Conservatory. Booklet. University Extension Conservatory.
19: Catalog of courses offered by the Hill and Canyon School of the Arts. Hill and Canyon School of the Arts.

Teacher Loans

- 20: Details of "Borrow by Mail" plan for teachers. Postal Finance Co.

Tests

- 21: Catalog of standardized educational and mental tests. Bureau of Educational Research and Service, Extension Division, State University of Iowa.

September Listings Reviewed

- 250: BERKELEY CATALOG AND HANDBOOK. Many schools use model airplane building in their arts and crafts courses because it is relatively inexpensive, teaches the pupil to read blueprints, plans, and instructions, and

helps give him a basic practical knowledge of the physical sciences. In this catalog and handbook supplied by Berkeley Models, Inc. you will find information on model airplane building, contests, data sheets, and engineering.

- 251: SOAP SCULPTURE MANUAL. Procter & Gamble supplies this manual of instructions for those who are interested in the fascinating hobby of soap sculpture.

- 252: GEMEXCO, direct importers of fine art materials, will send you their catalog describing, among other things, the English "High Peak" brushes, a selection of bamboo brushes, and a camel's hair brush retailing for as little as three cents.

- 253: LEISURECRAFTS HANDBOOK. This handbook of handicraft supplies will undoubtedly give you some new ideas for possible arts and crafts projects, as well as provide buying information regarding the tools and materials you will need. Here you will find listed supplies for leathercraft, ceramics, metalcraft, textile painting, plastics, etc. The handbook is published by Leisurecrafts.

- 254: HANDICRAFTS PACKET. Leisurecrafts has made arrangements for you to receive a packet containing information about textile painting, leathercraft, plastics, etc.

- 255: SHAW FINGER-PAINT, Binney & Smith, manufacturers of Shaw Finger-Paint, use a simple question-and-answer approach to give you the information you need about finger-paint and finger-painting. Suggestions are given for practice strokes.

New Listings

- 256: MAKING HAND WROUGHT STERLING SILVER JEWELRY. Detailed instructions and clear how-to-do-it illustrations combine to make this 15-page booklet a "must" for the craft worker's library. Though this useful booklet is priced at \$1.00, Handy & Harman, dealers in precious metals, will send our readers a copy free of charge.

- 257: FLEXCRAFT INSTRUCTION MANUAL. Flexcraft is a new art

medium from which the craft worker can produce colorful and attractive artificial flowers by the use of flexible wires and a novel variety of liquid plastic. You can learn exactly how it is done by perusing this illustrated 40-page booklet, published by Flexcraft Industries.

- 258: CRAYOLA CRAFTS. Your pupils will find it easy to follow these short and simple instructions for making such things as a pencil box, a yarn-holder, a lampshade, curtains, etc. In each case, crayola is the medium. Binney & Smith supply the booklet.

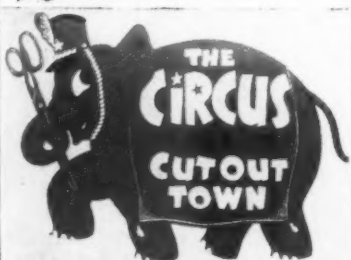
- 259: CIRCULAR ABOUT PEEL-OFF PALETTE. Each "Peel-off" Palette contains 50 specially processed sheets, impervious to all mediums. Just peel off the used top sheet and a fresh, clean working surface is ready for action. You can read all about this labor-saving device in the 4-page circular distributed by John J. Anthony. Your students can each have a copy, too. Just fill out the quantity request line on the order blank.

- 260: CATALOG OF THAYER & CHANDLER AIR BRUSHES. Probably you are already familiar with the name "Thayer & Chandler" in connection with air brushes. But you may want to know more about the various types of air brushes which they manufacture. The 14-page descriptive catalog offered through this column gives an illustration, description, and price for each type of brush. In addition, some elementary air brush exercises are described.

- 261: WILDER-CRAFT LEATHER PROJECT SERIES. This series includes 27 individual booklets, each of which describes in detail how to make a useful article of leather. Each booklet is devoted to a separate project. Among the things which these booklets tell how to make are: looseleaf memo book cover, purse and card case, letter cases, billfolds, belts, hats, camera cases, leather boxes, picture frames, key-cases, and cushions. These booklets are offered by Wilder and Company.



Illustration from Friendship Fabrics, the beautiful reading readiness series of color filmstrips. Write for information.



The new color filmstrip "The Circus Comes to Cutout Town" introduces a new idea in visual education. The correlated set of teaching aids, which come with the color filmstrip, provides the basis for a two weeks' program for primary grades. **HERE IS WHAT YOU GET** 28-frame Color Filmstrip, 18-frame Black and White Filmstrip, Circus Poster, 12 Tracing Sheets, Giant Elephant Pattern, Teacher's Guide. **ALL FOR ONLY \$5** Kit sent to schools for free inspection upon agreement to either return or purchase within one week of receipt.

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Book shelf

(Continued from page 17)

book which would serve both as a text and as a good general guide to which a teacher could refer as she encountered various problems in her work. They saw the need for a handbook which would be practical and filled with suggestions so flexible that they could be adapted to many kinds of kindergarten situations. *Living in the Kindergarten* is the result.

The center of interest throughout the book is the kindergarten child, but ample attention is given to all aspects of the kindergarten curriculum, including many pages filled with useful information on physical equipment, play and work activities, social experiences, and child-teacher relationships. The role of the parent is also adequately treated, as well as the adjustment problems which every teacher has to face.

Olga Adams, director of the senior kindergarten at the University of Chicago Laboratory School, says in her foreword, "Teachers, students in training, school administrators—in fact all persons interested and concerned with this particular segment of education—will find this book lively in its presentation, provocative in its challenge to individual thinking and planning, and practical in its suggestions."

School operetta

(Continued from page 44)

When our great day comes we invite the whole school—over a thousand pupils—to attend. The assembly hall is small, so they come in shifts. The tickets (our Red Cross effort) are five cents each. The principal comes in somewhat grimly to keep order, but goes out chuckling.



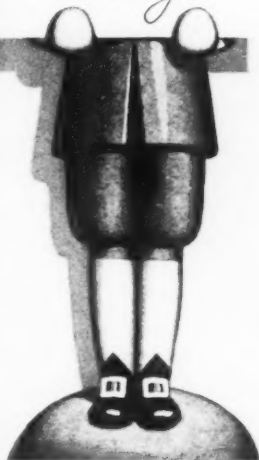
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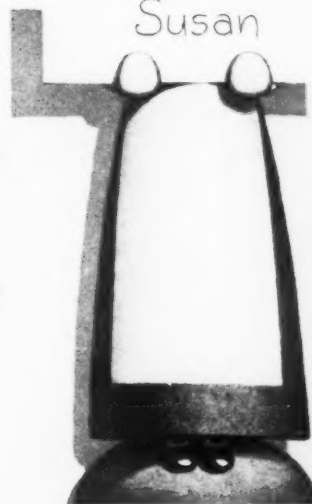
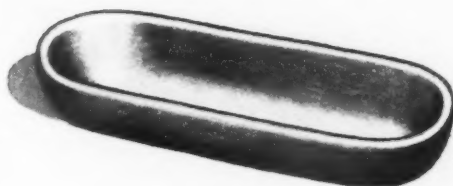
PLASTIC WOOD Thanksgiving Favors!



Billy



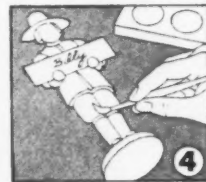
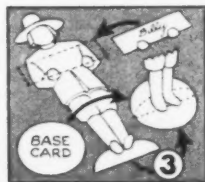
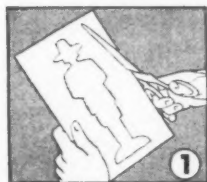
Susan



an easy-to-do classroom project

THANKSGIVING FAVORS ARE FUN to make from easy-to-handle PLASTIC WOOD. Mold fruit, pumpkins, baskets and wooden bowls as you would clay or putty. They will harden quickly and permanently into grainless wood. Control consistency with PLASTIC WOOD SOLVENT. Sandpaper lightly. Paint with poster paint, water colors or oils and shellac.

SHAPE NUT OR CANDY CONTAINERS into little bowls and shellac. You will be amazed at how closely they look like tiny antique wooden bowls. Directions for making the Puritan girl and boy place cards are given below.



1. Cut form from heavy cardboard.
2. Build up PLASTIC WOOD on front to desired thickness. Add thin layer to back.
3. Cut name card, paste as is shown. Paste on molded hands. Cut a circle for base. Build up PLASTIC WOOD mound. Insert figure.
4. Sandpaper lightly. Paint and shellac.



Handles like putty... hardens into wood — it's permanent!

PLASTIC WOOD

A CELLULOSE FIBRE FILLER

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